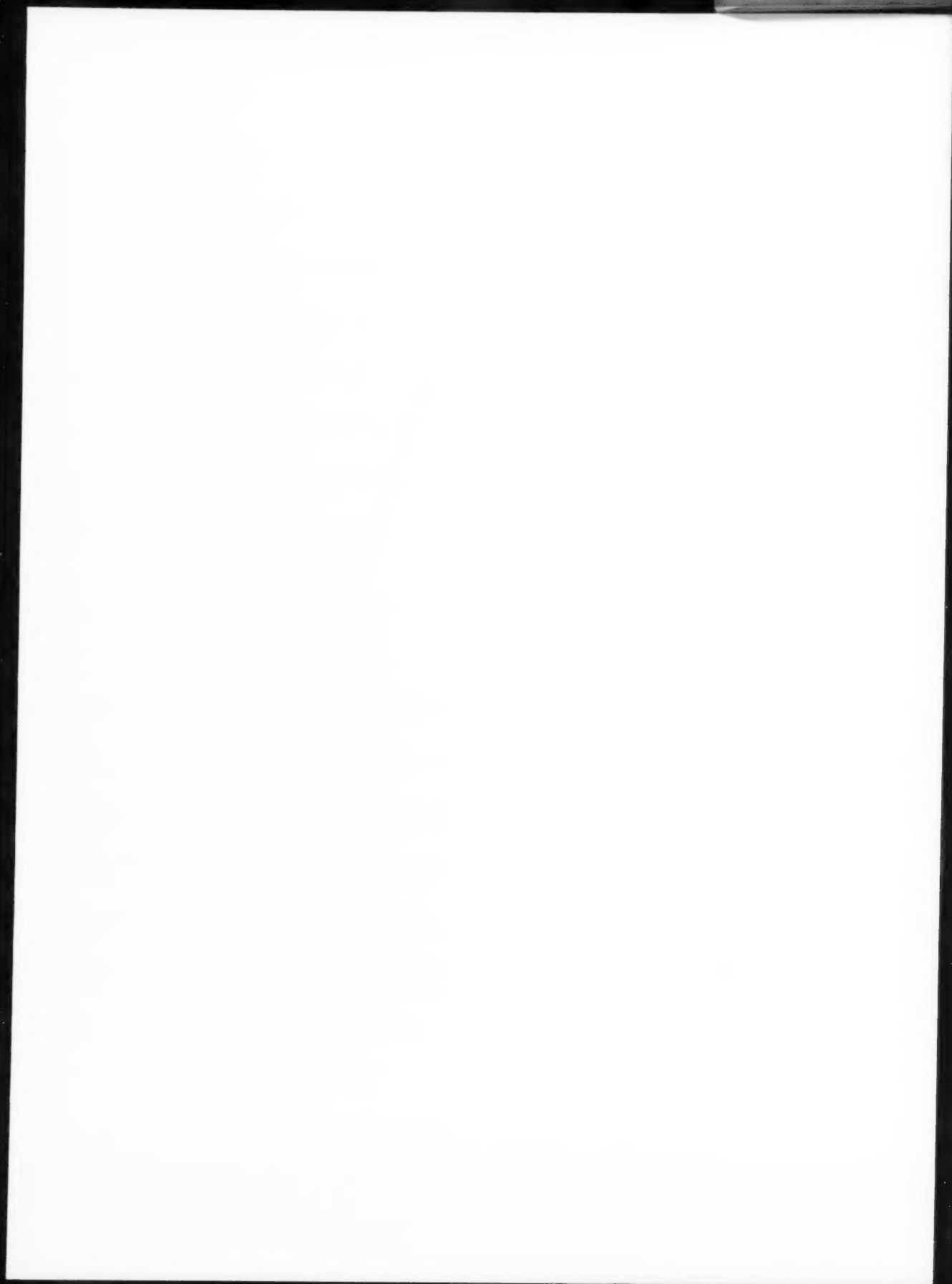


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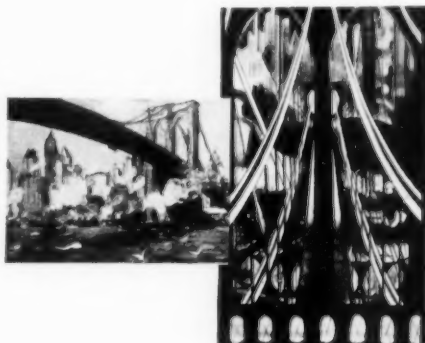
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On cover: FRANS HALS,
Portrait of a Lady (detail; see p. 416)

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WINTER, 1955



Fig. 1. GIUSEPPE PORTA AND PETER PAUL RUBENS, The Purification (detail)
London, Private Collection

GIUSEPPE PORTA, IL SALVIATI AND PETER PAUL RUBENS

By MICHAEL JAFFÉ

THIS handsome sheet, the *Purification* (Fig. 2),¹ is, as it stands, the work of two masters: Giuseppe Porta and, about forty years later, Peter Paul Rubens. In so far as it is Porta's drawing, it takes its place with his design for the *Deposition*,² prepared for his altarpiece in S. Pietro Martire, Murano, as one of the rare *modelli* for major works that we have by his hand. It is the model, as Mariette declared (Fig. 6), for "un de ses plus beaux ouvrages," the Valier altar in S. Maria Gloriosa dei Frari, Venice.³ And it was conceived at the moment when, after years spent in that city cultivating the manner of Titian, Tintoretto and Paolo Veronese, Porta had recently had a chance to renew his eyes with the grandeur of High Renaissance Rome, and, in particular, with the achievement of Raphael.

Between model and finished work (Fig. 3) Porta made notable changes in design. The extent to which Rubens worked on the drawing, as it eventually came to him, and so far impressed his own personality on it, may be assessed with unusual exactness. There is another drawing, by a late sixteenth century hand, a most careful copy of the *Purification* drawing, partly mutilated, as it evidently must have been before Rubens acquired it, and on almost the same scale (Fig. 4). In its pedantic way this keeps remarkably faithful to the style as well as to the design of the original. Not only does it lack generally independence of artistic personality, but particular examination of the oddly incoherent form of St. Anna's right arm, where it should be supporting the casket, suggests that the copyist may have been not a professional painter at all but some enthusiastic amateur of drawings.⁴

The whole lower corner at the right has been made good by Rubens' own invention (Fig. 1). The style of this corner piece agrees perfectly with that of his copy after the fresco of *Baruch Copying from the Tablet of Jeremiah*⁵ in S. Maria della Pace, Rome. Indeed Rubens showed not only appreciation of how Porta, in a Raphaellesque mood, might sensibly have completed his *Purification* design, but also, within the space of one corner of that, his own much deeper understanding of Raphael's artistic intentions during those late Roman years which culminated in the *Transfiguration* of S. Pietro in Montorio.

The copy of the *Purification* drawing points also to the ways in which

Rubens turned the damaged upper portion of Porta's work to his own account. He introduced an effect which he favored during these years when he was most conspicuously influenced by the dramatic illuminations of Tintoretto: a burst of light from an unseen source breaking through clouds. He restored the cluster of figures about the infant Mary. He obscured one of the acolytes; and he linked the other to the Rabbi with a train of rumpled drapery, so that figures which were set static and separate gather a collective movement in response to the urgent gesture of St. Anna's offering, without upsetting the balance of the whole design. Finally he suggested with a rapid outline in black chalk, and then abandoned, a figure which kneels to the right of the remaining acolyte, more or less in the position where Porta did, in fact, introduce a boy into the finished altarpiece.

The original corner was cut off apparently by Porta himself, he or his patrons being dissatisfied with that portion of the proposed design. In the altarpiece, by the feet of St. Bernardino, sits a figure in the act of laying aside an open book, attentive at the moment of revelation. The inspiration of this figure is unmistakably the disciple who, compositionally and dramatically, fills the lower left corner of Raphael's *Transfiguration*; and in preparation for him, Porta drew a young man partly draped, a beautiful revision of Raphael from nature (Fig. 7).⁶ The alternative gesture of the youth's right hand, tried out at the left of this drawing, was adopted in the altarpiece. In addition, his right foot, in the life study turned to rest naturally on its side, was extended straight; and his head, drawn at a graceful inclination away from the spectator, was reset in profile by the time that picture making was done. These changes apart, the painting follows the drawing, which otherwise might not have been so surely identified as the work of Porta.⁷

Consideration of the *Purification* model and of this related drawing helps toward better understanding why Porta enjoyed such reputation in his day,⁸ while illustrating the taste and habit of Rubens as a collector. Since it focuses attention on an artist not hitherto discussed as one of that varied company of sixteenth century Italians who came within the quite extraordinary range of Rubens' interest, further material evidence may be considered in the same connection, the *Entombment* of the Borghese Gallery (Fig. 5).⁹ In some respects Rubens shows himself in that early essay on the theme, even after eighteen busy months of direct contact with Italian works seen in their proper settings, to be still only the most gifted pupil of Van Veen. The treatment of the head of Christ, for example, and the flesh painting generally, is very close



*Fig. 2. GIUSEPPE PORTA AND PETER PAUL RUBENS, The Purification
London, Private Collection*

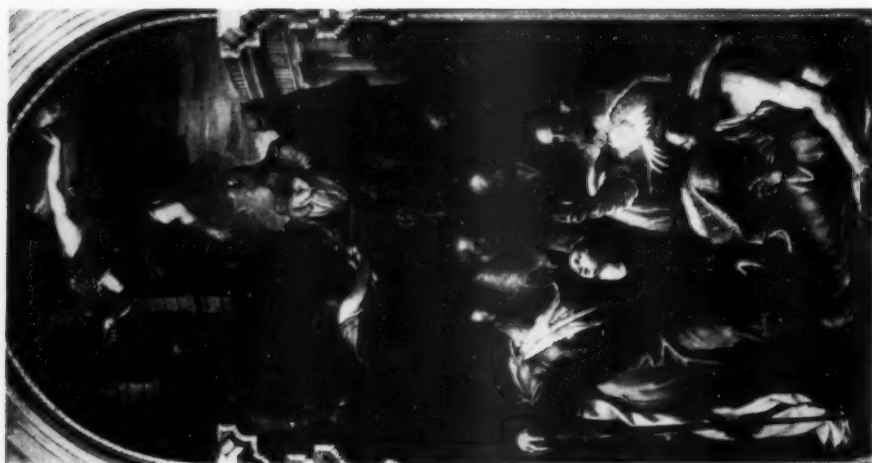


Fig. 3. GIUSEPPE PORTA, *The Purification*
Venice, S. Maria Gloriosa dei Frari



Fig. 4. FORMERLY ASCRIBED TO PAOLO FARINATI,
Anonymous copy of the Purification
(pen and wash drawing)
Munich, Staatl. graphische Sammlung



Fig. 5. PETER PAUL RUBENS, *The Entombment*
Rome, Borghese Gallery



Fig. 6. GIUSEPPE PORTA, *Christ Mourned by Three Angels*
Formerly Dresden, Staatliche Gemälde Galerie

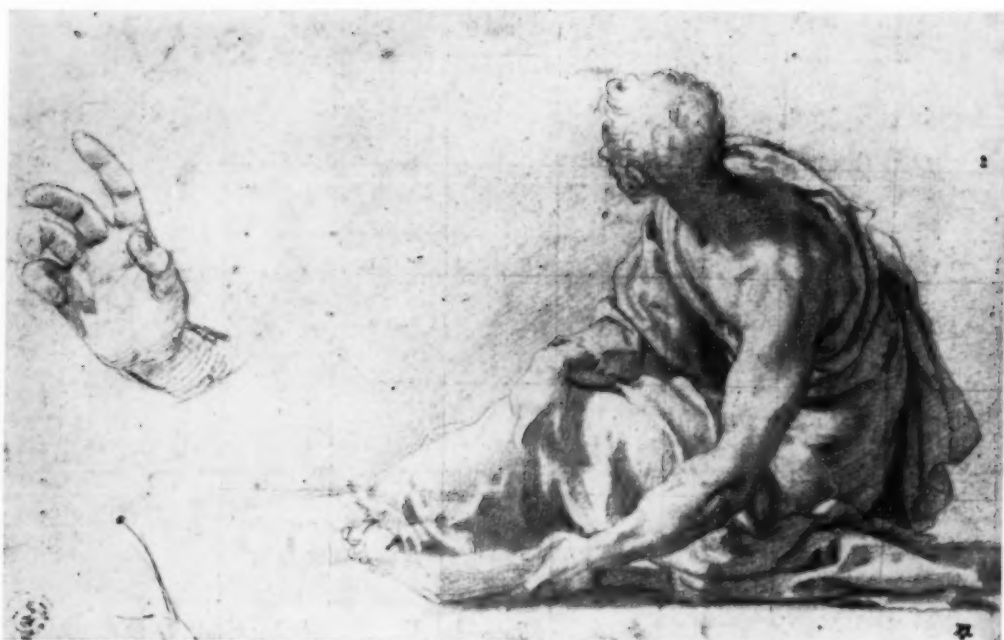


Fig. 7. GIUSEPPE PORTA, Chalk Drawing of a Young Man
Oxford University, Ashmolean Museum

Dessin de Joseph Porta du Salvator pour le tableau qui se voit
dans l'Eglise des Frati à Venise, & qui est un de ses plus beaux
ouvrages. Ce dessin qui apparemment, avoit souffert, ayant passé
entre les mains des Rubens. Ce grand Peintre a pris la peine de le
restaurer dans ce qui y manquait sans toucher au travail de Salvator
et on a fait un dessin de la dernière considération.
Jan^{re} 24^{re} 1855
Le Secrétaire de la Société des Artistes Français. *Manette de Limal-Salad.*

Fig. 8. Inscription on back of Purification Drawing (Fig. 2)

to that in the *Carrying of the Cross* that his master painted for St. Gudule, Brussels.¹⁰ But the more significant affinities of the Borghese *Entombment* are closer to Venetian than to Antwerp mannerism. The jagged strokes of impasto that highlight the shroud, the luminous fringe which silhouettes leaves and hair and fur against the sky, and, once more, the burst of radiance through clouds, all these are lessons in illumination learned of Tintoretto. Moreover, just as the head of Christ is an image not seen directly in nature, but a reflection of another man's concept, so the faces and attitudes of the mourners reflect types already coined. Comparison with Porta's *Christ Mourned by Three Angels* (Fig. 6)¹¹ suggests that morphologically at least the art of that master was of direct interest to Rubens at the outset of his career in Italy. Both Rubens and Porta paint their figures on the same scale, rather less than life-size, and group them closely. There are obvious similarities of attitude, disposition of persons and employment of iconographic necessities, tomb and shroud. The same calligraphy of forms seems to determine the swell of arms and the flat planes of fingers; while the physiognomy and expressive eye-rolling of Rubens' Madonna appear only a reversal of those seen in one of Porta's angels.

The value of such comparison lies in the suggestion that the *Purification* drawing is not just an isolated piece of evidence for a fleeting interest by Rubens in Porta. The *réclame* of Porta, for at least a generation after his death, could have attracted the attention of any ambitious young man from Northern Europe, drawn to Venice by the fame of her golden age of painting a generation past. But his special appeal for Rubens, lately arrived in Italy, lay in the sight of his mature endeavor to bring something of the plasticity and majesty of High Renaissance Rome, to which by artistic education he was heir, as a substantial refreshment to the special glory of the Venetian tradition in color and light. This effort to achieve the long-sought marriage in art between Venice and Rome became for Rubens also a major preoccupation, and that almost from the start of his service to the Gonzagas.

¹ 554 x 331 mm.; arched top. Pen and brown ink with a brown wash, heightened with white on gray paper. Black chalk outline of a kneeling figure visible beneath the wash, to the right of the acolytes. Private collection, London. I am most grateful to the present owner for his kindness not only in allowing me to study and publish his drawing, but in making available information about sales through which it has passed.

Provenance:

- (a) Originally drawn by Porta late 1560's; presumably kept by him until his death (ca. 1575).
- (b) Probably acquired then, or soon after, by an anonymous collector in North Italy (see note 4).
- (c) Acquired 1600-1608 by Rubens; repaired and worked over by him during the latter part of this period; presumably retained until his death (1640), and sold with his collection of drawings (1657-1659).
- (d) P. Crozat (Fig. 8).
- (e) P. J. Mariette; bought at the Crozat sale (1741) for 25 livres in a lot with three other drawings, these attributed to Vicentino.
- (f) Président Haudry.
- (g) Augustin Miron; *M* in black is not in F. Lugt, *Les Marques de Collections*, Amsterdam, 1921, but see *ibid.*, p. 330 for the same initial stamped blind. This owner was presumably author of the inscription "Joseph Porta vulgò Salviati. . ." and responsible for the narrow strips of paper added on either side to trim the drawing evenly.
Cf. Charles Blanc, *Le Trésor de la Curiosité*, Paris, 1858, II, 359; Vente Augustin Miron, Paris (17-19 mars, 1823), lot 141, inaccurately described as "Jacques Porta, dit Salviati, La Circoncision et plus bas l'Horoscope du Sauveur reconnue par les docteurs dans les livres saints. Ce morceau qui a appartenu à Rubens a été restauré par lui dans la partie gauche. Il provient de la vente Mariette, et y fut acheté par le président Haudry. Nous ne trouvons pas dans le Catalogue Mariette la trace de ce dessin."
As we see from the Boston Museum of Fine Arts' copy of the *Catalogue Mariette*, annotated by Gabriel de Saint-Aubin, Paris 1775, p. 96 (Fig. 10), lot 618, *La Présentation au Temple* is the only Porta drawing in the sale which, from the indication of technique and dimensions, can be identified by a superficial reading of its subject with the model for the *Purification*. Saint Aubin's hasty jotting however, does not reproduce accurately the lower zone of the *Purification* design.
- (h) "Collection B . . .," sold January 24, 1855 (Fig. 8). This suggestion was first made to the present owner by Mr. Frits Lugt.

² Louvre, no. 5761. See Detlev Freiherr v. Hadeln, *Venezianische Zeichnungen der Spätrenaissance*, Berlin, 1926, pl. I.

³ See C. Ridolfi, *Le Maraviglie dell'Arte*, Venice (1648 ed.), p. 223. "Nello Altare di casa Valiera con la Purificazione della Vergine, nella cima vola un' Angelo in gratiosa attitudine, con la corona di spine e la lancia in mano, e di sotto i Santi Nicolo, Bernardino, Agostino, Elena, e San Paolo appoggiato allo spadone, che mostra di favellare con S. Marco . . ." The *Purification* is still *pala* of the second altar from the main entrance on the right hand wall of the nave. Cf. A. Venturi, *Storia dell'Arte italiana*, Milan, 1902-33, IX, pt. 7, 424. There is no sign of the angel in the drawing. The architectural setting is drastically reorganized. An interior view (drawing) becomes an exterior, with a prospect of the open sky through arches—a colonnaded articulation of light and shade closer to the scenographic taste of Veronese. One of the acolytes is changed to a grown man; and on the right a boy appears against the temple column. The nervous twist (pronounced in the drawing) is relaxed in the attitudes of the saints grouped in holy conversation. The drama of telling the horoscope of Christ becomes more stately, the figures concerned are more substantial, e.g., St. Nicolò's head is raised to confront the worshiper in recollection of Titian's figure of the same saint in his altarpiece for S. Nicolò dei Frari, Venice; and St. Paolo straightens himself toward the grave stance of a Raphael apostle.

⁴ 532 x 286 mm.; arched top. Pen and brown ink with a brown wash, heightened with white, on a gray paper, *doublé*. Staatl. graphische Sammlung, Munich, Inv. no. 21048, as Paolo Farinati. Entered the Munich Collection 1868 (Ludwig I Bequest) as "Paolo Cagliari," having been bought presumably in Italy in the early nineteenth century. I am most grateful to Dr. B. Degenhart for his permission to publish this drawing, and to Mr. P. Pouncey for a valuable conversation about the nature of its authorship. There seems to be no adequate reason to attribute this drawing to Farinati, an artist with a quite distinctively mannered pen style, e.g., the British Museum *Three Astronomers and Three Grammarians* (Fig. 9), published by A. E. Popham, *Catalogue of the Philipps Fenuick Collection of Drawings*, London, 1935, as Paolo Farinati; but Mr. Pouncey was first to recognize that the retouching (hatching and washing with ink, and white oil heightening) to give the effect of bas-relief was characteristic of Rubens (see *The Illustrated London News*, July 3, 1934, p. 27). Dr. H. Gerson has kindly drawn my attention to a printed reference further to this interest of Rubens in Farinati drawings: in the *Vente de M. de Julienne*, Paris, 30 mars-22 mai, 1767, part of lot 500, "Le Triomphe de Silène, par Paul Farinati, que Rubens a retouché et rehaussé de blanc au pinceau."

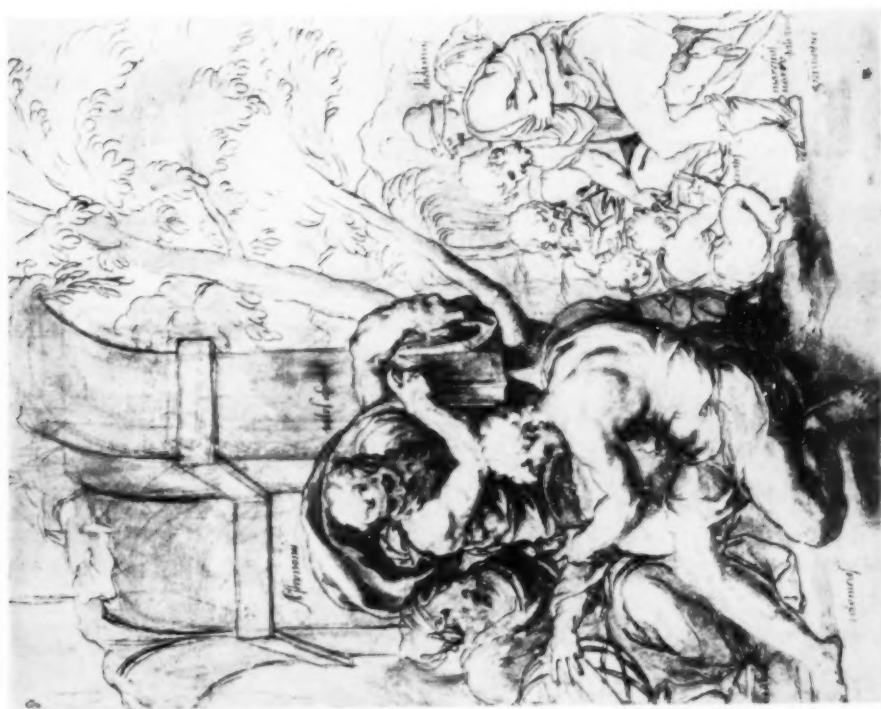


Fig. 9. PAOLO FARINATI AND PETER PAUL RUBENS,
Three Astronomers and Three Grammarians
London, British Museum



Fig. 10. Page 96 from the *Catalogue of the Mariette Sale, 1773*, illustrated and annotated by Gabriel de Saint-Anb'n
Boston, Museum of Fine Arts

⁵ 355 x 298 mm. Red chalk with a red wash, heightened with white. Exhibited: Rubens Tentoonstelling, J. Goudstikker, Amsterdam, 1933, no. 69. This drawing, and the work of Rubens on the *Purification* drawing and on the drawing by Farinati (see note 4), are products probably of the second period of Rubens' activity in Rome (1605-1608).

⁶ 153 x 235 mm. Black and red chalk, squared for enlargement in black chalk, on white paper. Ashmolean Museum, Oxford University, as Giuseppe Porta. Collections: Sir P. Lely; R. Cosway. I am most grateful to the Curator of Drawings at the Ashmolean Museum for permission to publish this drawing.

⁷ Publication here may not only aid attribution of other chalk drawings to Porta, but may suggest that a fine drawing of the angel in flight, so admired by Ridolfi in the finished altarpiece, is yet to be found.

⁸ Only a few years before his work on the *Purification*, Porta competed with F. Zuccaro, J. Tintoretto and P. Veronese for the task of painting the central field in the Sala del'Albergo of the Scuola di S. Rocco.

⁹ R. Oldenbourg, "Rubens," *Klassiker der Kunst* (1921 ed), p. 20. This canvas, from close stylistic connections with the three panels which Rubens is known to have painted during the winter of 1601-1602 for S. Croce in Gerusalemme, must be amongst the earliest works painted by him in Italy. Possibly it was intended for Cardinal Montalto, to whom Rubens was entrusted by Vincenzo Gonzaga when first sent to Rome (1601). By gift or purchase it could then have passed to Cardinal Scipione Borghese, one of Rubens' influential backers during his second period in the metropolis.

¹⁰ 214 x 152 cm.; canvas. Musées Royaux des Beaux-Arts de Belgique, *Catalogue de la peinture ancienne*, Brussels, 1949, no. 480.

¹¹ 108 x 087 cm. Die Staatliche Gemälde Galerie zu Dresden, *Katalog des alten Meister*, Berlin, 1930, no. 86.

PICASSO'S "GUERNICA" AND THE EXCHANGEABILITY OF THE PICTURE PARTS

By PAUL WESCHER

PAINTERS have attempted to represent movement since time immemorial—ever since the Magdalenian age. They represented it first in their motives, later in their three-dimensional depth or in distorted perspectives, still later in their light- and color-impressions. But up to the threshold of this century they did not overcome the one obstacle of the very nature of the picture, its material or physical immobility. Only since then have painters gradually and by an incredible amount of experiment and audacity succeeded in bringing the picture to life as a new kind of inner organism, comparable in its complexity to our own organism from which it after all emanated.

All the movements from Picasso-Braque's Analytic and Synthetic Cubism to the Dada and Surrealist concept contributed to this most essential character in the painting of our time, the convertibility of reality spheres: that plastic forms and three-dimensional depth could be converted into abstract projected forms and vice versa. Yet, revolutionary as was their effect upon the whole world of painting, this convertibility still affected only depth values set within the picture, not the nature or inner mechanism of the picture itself. Nor did the Futurists or Duchamp's suggestion of change from a static to a dynamic aspect actually transform the picture's immobile nature. This will become perfectly clear, if we deal now with the new solution—based, however, on all the former experiences—which was brought forth by Picasso around 1927-1928 and which found its climax in his *Guernica* in 1937.

More than anyone else, Picasso had perceived the plurality of our conception of the world: dependent on where we stand, from which angle or mental condition we look at it, changing and interchangeable between the object and the idea of the object. After a discussion with Braque about nails, Juan Gris wrote to Kahnweiler: "Braque told me nails are not made from nails but from iron. I apologize for contradicting him, but I believe exactly the opposite. Nails are made from nails, for the idea of the possibility of a nail did not exist previously."¹

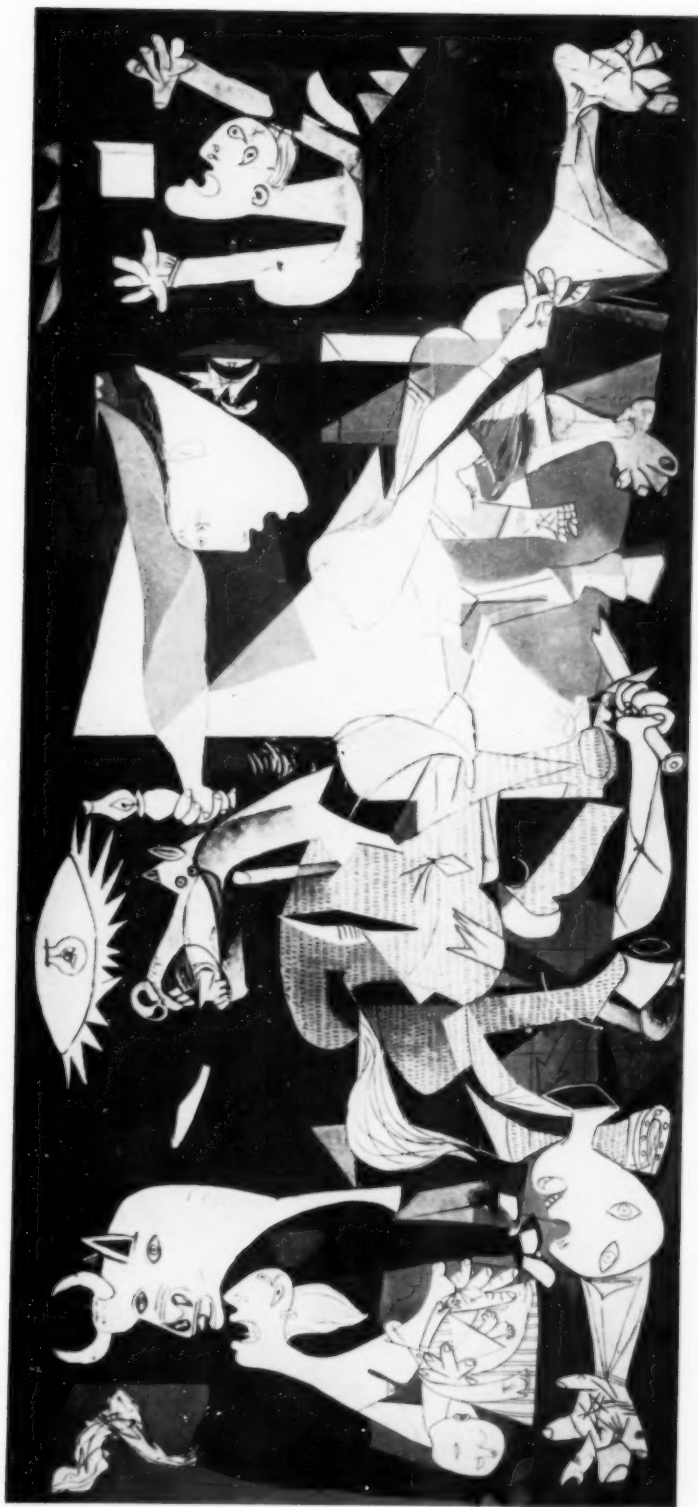
Picasso, I am certain, agrees entirely with this viewpoint, as the object and

the idea of the object are indeed inseparable in his painting. The amazing metamorphosis of the object-world which was taking shape in Picasso's work around 1927 called for and was part of an equal transformation of the picture itself. As far back as 1912, Picasso began to break up the "immovable nature" of pictures in his collages, and he returned to it in 1923 and afterwards. Jean Arp in his *Papiers déchirés* (papers torn and scattered at random and fixed as they fell) introduced the chance element into collages, and just recently Miro, in *Art News Annual*, 1953, told how in 1933 he used to tear newspapers into rough shapes and paste them on cardboard. "Day after day I accumulated them. Finally, after these collages were finished, I used them as points of departure for many paintings of that period. But strictly as points of departure, as I did not copy them, merely let them suggest shapes to me."

Such a statement explains clearly the composite nature and mechanism of a picture derived from mobile parts. Another incentive to this new process of decomposing-composing was proffered by the mechanistic pictures of Fernand Léger and Le Corbusier which, built as machine-like abstractions in the beginning, later on assumed forms of a more humanized or biomorphic transformation. The sculptor Jacques Lipchitz already in 1916 had conceived the idea of the figure of a woman "to be taken apart." This same idea seems to recur in Léger's and Le Corbusier's compositions, where strongly plastic and flat abstract or negative and positive parts of depth values oppose each other, and also supplement each other. Compared with the former unity of cubist space, the dialectic interaction of these figures, or parts of figures, or forms or transformations, yields principally new impressions of mobility within the picture.

While this mobility remained with Léger and Le Corbusier more or less on the mechanistic surface, thus lacking an inner motive for the form transformations, Picasso began around the same time, in 1927-1928, to depict his world in a psychological interpretation close to, though different from, that of the Surrealists. At the same time he widened his scope, embracing social and humanitarian ideas which, since his early days, had been pushed into the background. Having transgressed so many experiences of form he sees things more detached and, at the same time, in a closer mental relationship. Completely new transformations and new relationships of pictorial expression enter his creative conception.

The first important paintings of this new trend had the rather traditional subject of *Painter and Model* or *The Studio* in a number of different versions.



*Fig. 1. PABLO PICASSO, Guernica
New York, Museum of Modern Art (extended loan from the artist)*



Fig. 2. PABLO PICASSO, *Night Fishing at Antibes*
New York, Museum of Modern Art

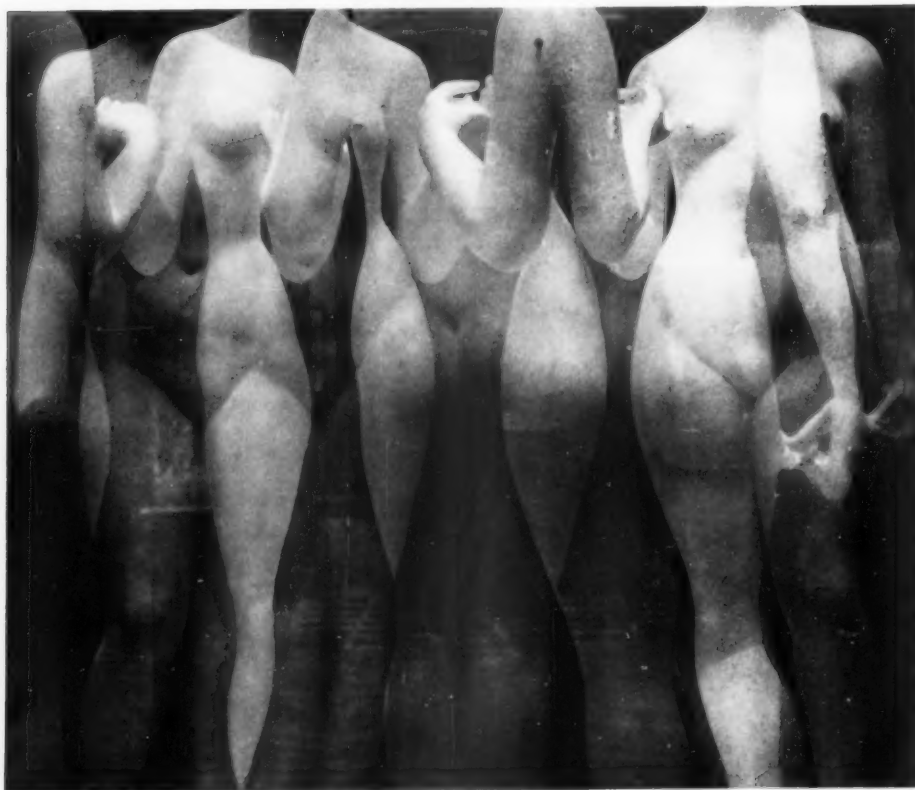


Fig. 3. *Superimposed Photograph of Sculptures of a Nude in Maillol's Studio*
E. Blumenfeld in "Verve," 1937

In the picture of 1927 (Zervos Collection, Paris)² the two figures of painter and model, drawn in a plain design without body color, and distorted to the utmost degree, are overlapped by equally plain areas of dark and light tones suggesting the artificial light and dark of the studio. Other versions of *The Studio*, like the one in the Sidney Janis Collection,³ are painted in full color, but space areas and objects are equally divided in segments which, while they are reminiscent of the projected colors and color space of the twenties, activate the picture both physically and mentally through their intersections and directions.

The common denominator of all these works which, at the time, appeared quite incomprehensible to a larger public, is not easy to determine, but Picasso himself has handed us the key when he explained his working method to Christian Zervos in 1935 in the following words: "I make a picture and I take it apart and reassemble it again. The scraps of forms or colors may turn up in places different from the former picture, a front view may turn into a profile, the red into a blue or vice versa, but in the end nothing is lost."⁴ Forms, as Picasso believes, have to be set apart, that is, taken out of their normal context which hides them, to become outstanding and make the spectator aware of their existence.⁵

By inventing a whole new language and grammar of form-signs which, although they resemble life, are entirely his own symbols, Picasso created for himself the possibility of moving these living parts around at will, of bending and twisting them, turning them upside down, backward and forward as we may shift and distort things in that automatic state of vision which we call "dream." The psychoanalysts call "symbolic displacement" those mental actions (by reason of a sexual guilt or desire, as they say) whereby we see parts of bodies such as a nose, mouth, eyes or limbs out of their normal place, and this symbolic displacement plays now an important part in Picasso's paintings, in his capacity of seizing motion and significance.⁶

The form vocabulary for the large *Guernica* was drawn up by Picasso in a series of etchings called "Dreams and Lies of General Franco," begun several months earlier. It was something like a last rehearsal, a gathering of strength before the final performance. As the *Crucifixion* of 1930 marked the ideological beginning of this phase, the *Guernica* culminated it both as picture problem and space composition. All the many experiments and experiences converged in this work, of which the different stages during its creation have been fortunately arrested and preserved by the photographic camera.⁷

Painted entirely in grays and blacks, *Guernica* (Fig. 1) is a night picture. It is also a nightmare of destruction and, as such, represents the overblending of two different planes or depth layers: the one which appeals to our sense of visible reality and the other which affects our subconscious mind. Subsequently the organization of the picture is such that we perceive these two planes simultaneously, intersected as in a double exposure, which then continues to produce new values of depth and forms not contained in the original two planes.

To illustrate this in a more easily accessible example, we may take a photograph of a simple object such as sculptures of a nude in Maillol's studio, superimposed or doubled (Fig. 3).⁸ In the double exposure, certain forms emerge, others draw back, but as the light and shadow areas cut over forms, volumes and lines of the nudes, they create new forms, which appear more abstracted than the original ones. Thus they produce a multiple meaning not only of forms in light and shadow, but of an indetermined depth and movement. The Futurists and Duchamp, it is true, had used this system of the multiplication of forms to produce the impression of movement. But when Picasso integrated it, probably without thinking of it, in his composition of *Guernica*, he had an entirely different concept which a description of the picture and its stages may best clarify.

There are two light sources in *Guernica*, the electric bulb in the upper left and, nearby, the candle held by the outstretched arm of the woman of whom we only see the profile. Out of the dark chaos and the semi-dark sections struck as by light, emerge the distorted figures and parts of figures, like the bull, the horse, the fallen soldier and so forth. Although there exists a logical relationship between the light sources and the lighted segments and forms, the actual impression does not respond to this logic of cause and result because the light parts and shadow parts are placed arbitrarily, following an inner law of the picture's expression. As all parts, lights and shadows, are greatly abstracted and changed into form segments (each one independent and yet interwoven in the whole pattern) the space illusion of the picture rests upon the loose interrelationship of these segments which were forced into much greater fluidity than in all former cubism.

The actual life and movement in depth, however, results from the exchangeability of the parts which we feel in the picture itself but which we can also watch progressing, thanks to the photographed stages during its execution. Picasso prepared the picture by many sketches in pencil and oil. He changed

the sketches and he changed the whole composition according to his idea quoted above ("I do a picture and take it apart"). In the first three or four stages the bull occupied a most prominent place in the composition, while the horse and the fallen soldier below were entangled in a heap of debris and the outcrying figure at the right end was practically obliterated. By replacements, elimination and accentuation, the picture gained its final form from the fifth stage on. Yet, although all the parts and forms were now definitely placed, they continued to convey the sensation of a moving disarray, of a living organism composed of movable parts, with shifting depth elements in a functioning mechanism of multiple space.

In his *Night Fishing at Antibes* (1939, Museum of Modern Art) (Fig. 2) and his *Antipolis* (1940, Antibes Museum), Picasso pursued the same idea but with a rich color scale which he had so splendidly displayed in those metamorphic pictures of the pre-war years, such as *Child with a Cock*, *Man with an All Day Sucker* (Walter P. Chrysler Collection, New York) or *Woman in an Armchair*.⁹ As in the years 1931-1934, he turned again more frequently from painting to sculpture and from these plastic escapades brought back to painting a new sense of plastic transformation: of the many angles, edges, planes and volumes which constitute sculpture's primacy over painting. *Night Fishing at Antibes* perhaps shows best to which degree the exchangeability of the picture parts corresponds and conforms with the exchangeability of the pictorial form elements, once these form elements have been reduced to or crystallized in the most universal signs.

Night Fishing at Antibes elucidates the fact that this exchangeability depicts a state of our mind in which the limits of factual likeness have been lifted and any form or object can replace any other in an endless ambiguity of meaning: the speared fish signifies simultaneously the light reflex of the fisherman's kerosene lamp in the water; the fisherman's head resembles as much a moon as the stars resemble insects, or the two parts of the *quai* wall bring forth a vivid association of the dark moving water.

A number of painters followed dependently or independently this same vein of thought and representation. Both Braque and Masson in the early thirties painted pictures of similar characteristics on two or more planes with overlapping light-shadow and body forms—Masson in his *Woman Tormented by Two Demons*, or his *The Little Tragedy* (1933, William Rockhill Nelson Gallery of Art, Kansas City) (Fig. 4); Braque in his two versions of *Women at the Beach* (1931, Walter P. Chrysler Collection, New York).¹⁰ These works

became for Braque a turning point towards his manifold compositions of reversed shadow-light parts and double-faced figures; for Masson towards still freer and more amorphic abstractions which, with the work of Arshile Gorky and Matta Eschauren, greatly influenced the later New York school.

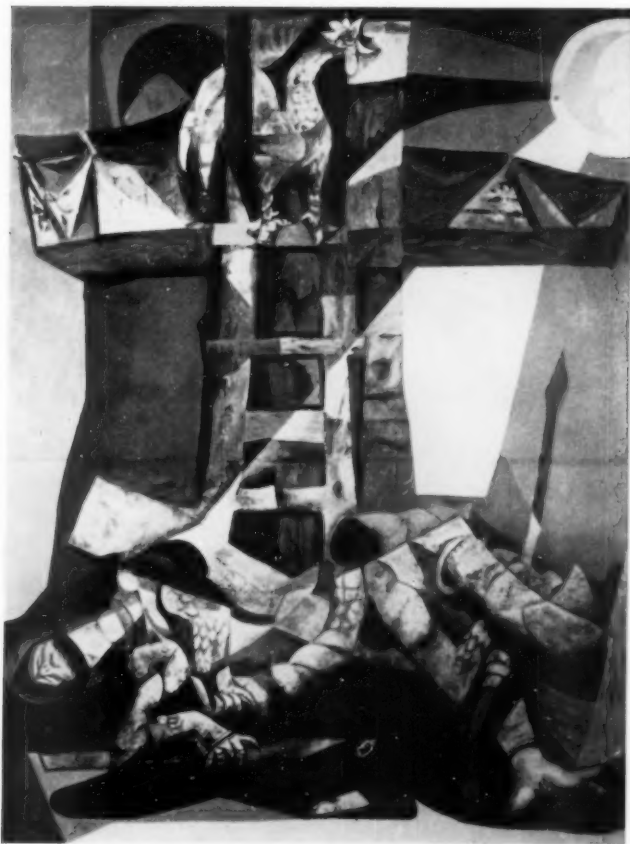
Out of the mold of Picasso's metamorphic functioning style Gorky created images with new, more remote symbols and units. Whereas the early cubists and all the more abstract painters, even the Futurists' eternalizing movements, were concerned with *duration*, the most salient feature in Gorky's as in Picasso's and Masson's painting has become *transformation*. Not only can one form replace another, but in the combination in which it appears it can also influence another or be influenced by another to assume a different aspect. The round eye-shape of a bird may, as in the Whitney Museum *Painting*, reappear as the "eye" of a palette, the "knot" of a tassel or the "eye" of a leaf.¹¹ While Picasso still moved within the whole range between a perceptible and a dream or subconscious world, Gorky, like Masson (in his *Little Tragedy*) shed the first and started out with non-existing, purely imaginative forms which shifted around the easier, the less they were confined to a one-time meaning or condition.

These forms and spaces or form-spaces are, it is important to note, not abstract, "non-figurative" forms in the sense of Boccioni's *States of Mind* or Kandinsky's rhythmic *Improvisations*, but represent some definite associations or memories of definite objects or object-spaces which live in the very transformation in which they were created. As Gorky's art developed and his painting grew more transparent and translucent, he left behind the stage of the rigid graphic or pictorial metaphor and found in pictures like *The Leaf of the Artichoke is an Owl* (S. Schwabacher Collection, New York), or *Diary of a Seducer* (Julian Levy Collection), an expression of transdimensions and a multiplicity of form meaning which met with a host of ideals of other painters.

Meanwhile, not all of the modern painters progressed to this ultimate separation from the perceptible. One of the latest descendants of Picasso's *Guernica* is to be seen in the large *Crucifixion* by Rico Lebrun (Fig. 5), who fully adapted Picasso's method of the several planes and the movable parts. As Lebrun later explained, he purposely chose the monochromatic scale as the film color which permits a swift change of cutting and putting together as in the making of a movie. In fact, Lebrun would like to see the entire genesis of this painting as recorded by the film camera. While working on it, he painted a hundred variations of the parts, trying out the degree of abstraction (which



*Fig. 4. ANDRÉ MASSON, *The Little Tragedy*
Kansas City, William Rockhill Nelson Gallery of Art*



*Fig. 5. RICO LEBRUN,
Crucifixion (detail)*

in the parts is very often greater than in the finished picture) progressing in a sequence of single "takes" which, finally assembled and coordinated in the large composition, still demonstrate the mobile nature of its inner mechanism.

¹ *From Picasso to Surrealism*, Skira, Geneva, 1950, p. 66.

² Reproduced in Christian Zervos, *Histoire de l'art contemporain*, Paris, 1938, p. 260.

³ Reproduced in Alfred H. Barr, Jr., *Picasso, Fifty Years of his Art*, Museum of Modern Art, New York, 1946.

⁴ *Artists on Art*, ed. by Robert Goldwater and Marco Treves, New York, 1945, p. 419.

⁵ D. H. Kahnweiler, "Picasso à Vallauris," *Verve*, 1951, no. 25, p. 2.

⁶ Daniel E. Schneider, "The Painting of Picasso: a Psychoanalytic Study," *College Art Journal*, 1951, pp. 86 ff.

⁷ Juan de Larrea and Alfred H. Barr, Jr., *Guernica*, New York, 1947.

⁸ E. Blumenfeld in *Verve*, I (1937), 102.

⁹ Reproduced Jean Cassou, *Picasso*, 1940, pp. 140-143.

¹⁰ Reproduced C. Einstein, *Georges Braque*, 1934, figs. 95, 96.

¹¹ *Arschile Gorky Memorial Exhibition Catalogue*, introduction by Ethel Schwabacher, Whitney Museum of American Art, New York, 1951.

AN ANTHROPOMORPHOUS VESSEL FROM LURISTAN AND THE WESTERN TRADITION

By PETER FINGESTEN

- I -

THE Metropolitan Museum of Art possesses an unusual anthropomorphic pottery vessel which was excavated by Dr. Erich F. Schmidt in 1935 in Chigha Sabz (Green Mound), Luristan (Fig. 1). This *Vessel in Shape of Man* stands 24¾ inches high. The arms are folded over the chest, reminiscent of the well-known Mesopotamian "ritual gesture." A necklace with pendant is around its neck. Above the neck the vessel bulges into a stylized, bearded head with exaggerated eyes. The lip of the vessel surmounts the head like a cap. It is dated by its discoverer in the first half of the first millennium B.C., though the label by the Metropolitan Museum of Art reads "Luristan, about 1200 B.C."¹

On superficial evidence one might assume that this anthropomorphic vessel is of Iranian origin, for the site of its discovery is in the valley of Rumishgan, about fifty miles WSW of Khurramabad. Stylistically and ideologically, however, it is out of context with what we know today about Luristan art and rather betrays strong links with Mesopotamian art and thought.² It seems to represent a type of pottery image illustrating the concept of the creation of man from clay that is found in all major creation epics of the Ancient Near East, from the Gilgamesh epic, the Enuma Elish, to the Old Testament.

- II -

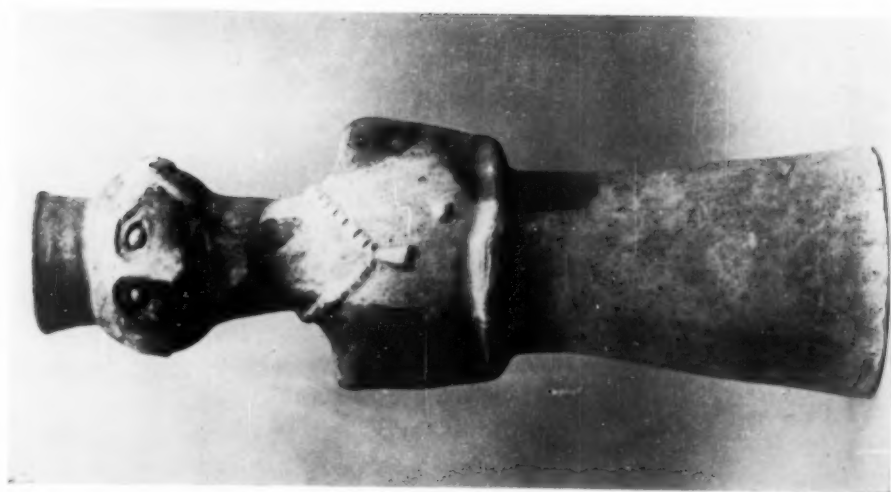
Pottery and pottery making are important figures of speech in the Old Testament, as in the following instances. "Behold, I *am* according to thy wish in God's stead: I also am formed out of the clay" (Job 33:6). "But now, O LORD, thou *art* our father; we are the clay, and thou our potter; and we all *are* the work of thy hand" (Isaiah 64:8). "O house of Israel, cannot I do with you as this potter? Saith the LORD. Behold, as the clay *is* in the potter's hand so *are* ye in mine hand, O house of Israel" (Jeremiah 17:18). The famous verse from Genesis 3:19, "for dust thou *art*, and unto dust shalt thou return," clearly

refers to the prime material, clay. Genesis 2:7 describes the creation of man in these words: "And the LORD God formed man *of* the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul." According to this verse man was originally formed out of clay which was moistened previously by mist (Genesis 2:6). The first man was as yet only a sculpture of clay in the image of God (Genesis 1:27). Only after it received the spirit of God did it become a living soul.³ This theory of creation becomes even clearer if we compare it with the translation of Genesis 1:1 by Theodore Gaster, "The Hebrew word [create] appears to denote properly 'to cut' and thence possibly 'to chisel, shape'."⁴

In the ancient home of the Hebrews, Mesopotamia, dust and clay were not considered dead but animated. The earth was Mother Earth, the source of animal life. *Ninhursaga*, the personification of the earth, was therefore addressed as "Mother Earth," queen of the gods and lady of the mountains. In another aspect the earth was *Nin-tu*, "the lady who gives birth"; she was *Nig-zigal-dim-me*, "the fashioner of everything wherein is the breath of life."⁵ The later Hebrews were, of course, aware of these conceptions, as we shall see shortly in a discussion of their clay images in relation to the Sumerian and Babylonian creation myths.

Pottery rightly has been declared a criterion for civilization, and the potter's wheel the implement that led to specialization and mass production. Early specialization is suggested by the high quality of Halafian pottery. In the Uruk period the wheel, operated by professional potters, came into use throughout Mesopotamia.⁶ For our purpose it is important to note that these were usually male specialists, no longer females for whom potting, as V. Gordon Childe puts it, "is just a household task like cooking and spinning."⁷ This fact, no doubt, contributed to the conception of a creative male god who "created" his clay images either by hand or on the pottery wheel (Fig. 5).

In Mesopotamia, the religion of the Hebrews was as yet not distinguished by the ethical monotheism it was to achieve after the Exodus (Joshua 24:2). Instead, it was polydemonistic, animistic, and replete with ancestor worship, iconolatry and divination practices. Every home had one or several statues of an ancestor, called *teraphim*. *Teraphim* is a plural term, but as *Elohim* denotes gods as well as God, *teraphim* is as applicable to the individual image as to the entire class. These images represented ancestors, and were made of a variety of material such as silver, wood, and perhaps stone—but the majority were of clay. The *teraphim* were considered gods and worshipped. The form



*Fig. 1. Vessel in Shape of Man.
Luristan, ca. 1200 B.C.
New York, The Metropolitan Museum of Art*



*Fig. 2. Jug in the Shape of a Human Figure.
IX to VI century B.C.
From A. Reifenberg,
"Ancient Hebrew Arts," New York, 1950*



*Fig. 3. Cycladic Idol, ca. 2500 B.C.
New York, The Metropolitan Museum of Art*

*Fig. 4. Palestinian Astarte Plaque,
Late Bronze, Tel Beit Mirsim;
Assyrian Ancestor Idol,
Khorsabad, Paris, Louvre*



*Fig. 5. Khnemu Shaping Man on the Pottery Wheel
From E. A. Wallis Budge,
"The Gods of the Egyptians," London, 1904*

of worship seems to have consisted, besides oracular consultation, in kissing, stoking, and prostration.⁸ That teraphim were called gods is confirmed by the story of Jacob's flight from Laban, when Rachel stole her father's teraphim (Genesis 31:19, 30). "And Laban went to shear his sheep; and Rachel had stolen the images that were her father's." "And now, *though* thou wouldest needs be gone, because thou sore longedst after they father's house, yet wherefore hast thou stolen my gods?"

Even in the post-exilic period teraphim were popular. We read that when David escaped from Saul, Michal placed a life-size (!) teraphim in his bed which passed for himself (I Samuel 19:13). Some teraphim were installed in temples and a priest was appointed to conduct the ritual (Judges 17:3-5). On two occasions the dead are termed "elohim," gods (I Samuel 28:13; Isaiah 8:19) and the difference between the departed spirits and gods, and ancestors and teraphim was probably not recognized as yet. "Evidently, the teraphim cult was practically on a plane with YHWH [Yahweh] worship."⁹

There is relatively little known about the appearance of teraphim. In the incident of Rachel's theft they are not described, but we can infer that they were portable and therefore small. It seems, however, that teraphim were both male and female. The Assyrians had male teraphim (ancestor images), and King David's teraphim was probably male also for it was placed in his bed as a substitute for himself.¹⁰ The similarity between teraphim worship, in its oracular-protective aspect and Venus-Astarte worship suggests a connection between the two. We believe that since teraphim were also used as protective amulets we may assume that at least *some* female statuettes or plaques of the Venus-Astarte type can be considered teraphim in their quality as amulets (Fig. 4).¹¹

Clay figures of the ancestors became equated with gods among the Hebrews. The Hebrew word for "ground" *adamah* is the feminine form of "man" *adam*.¹² The story of the creation of man in Genesis 2:7 represents the anthropomorphic God as creating the ancestor of all ancestors, Adam, out of clay. Does this mean that Adam was the first teraphim, and that the first potter or sculptor was raised to the level of a creating divinity, a type of demi-urge?

Since this creation theory is not unique with the Hebrews but appears in the Gilgamesh epic and Babylonian creation myths, we must look to the latter for more information about the clay ancestor.

The Gilgamesh epic dates from about 2000 B.C., but probably goes further back to various Sumerian sources. Gilgamesh was originally a historical personage whom the Sumerian King List assigns to the first dynasty of Uruk.¹³

The crucial lines in the Gilgamesh epic relate that the valiant Enkidu, friend of the hero, was created by Aruru in the image of the sky god Anu from "pinched-off clay."¹⁴ This was the forerunner of the Genesis account; *Enkidu was created in the image of their highest god*. It is important to note also that Gilgamesh was king of Uruk when the pottery wheel, operated by professional potters, had spread throughout Mesopotamia and sculptors had emerged as specialized craftsmen. The Gilgamesh epic is the first literary account of the creation of a living being from clay in the image of a male sky god.

The Enuma Elish, the Babylonian creation myth composed approximately during the time of Hamurabi (eighteenth century B.C.), is younger than the Gilgamesh epic, yet earlier than the Old Testament account. This epic, as preserved in fragments on cuneiform tablets, does not describe the creation of man from clay. Tablet VI records only that Marduk created mankind from the blood of the evil Kingu who was responsible for the strife between the gods.¹⁵ However, there existed a fuller account of this epic in Greek by Berossus, a priest of Bēl-Marduk at Babylon. He had compiled his version from native sources and published it about 275 B.C. Quotations from his writings have come to us through various Greek writers and Christian historians. Berossus relates that Bēl-Marduk cut Tiamat, the divine consort of Apsu, in two; with one half he formed the earth, and with the other the sky. "... this Bēl, upon perceiving that the land was desolate and bearing no fruit, commanded one of the gods to cut off his head, ... to mix the blood which flowed forth with earth, and to form men and animals ..."¹⁶ This version involves various other problems, such as the sacrifice of a god to create humanity, and the use of blood—yet the material out of which man was created, according to this version of the Enuma Elish, was again clay.

Another creation myth of the first Babylonian dynasty, also recovered only in fragments, relates that the goddess Mami (Ninhursag), at the behest of Enki (Ea), created man from clay mixed with the blood of a slain god. This fragment, though incomplete, is most revealing:

.....
 Enki opened his mouth
 And said to the great gods:
 "In the month of substitution (?) and help,
 Of the purification of the land (and) the judgment of its shepherd,
 Let them slay a god,
 And let the gods ...
 With his flesh and his blood
 Let *Ninbursag* mix clay.
 God and man
 ... united (?) in the clay.¹⁷

There is no doubt that Sumerian pottery and clay images antedate the *written* Hebrew and Babylonian creation epics by about 2000 and 1000 years respectively. The Hebrews received the teraphim cult from "neighbors." In Genesis 35:2-4 teraphim are called "strange gods," and Ezekiel 21:21 describes the king of Babylon standing at the crossroad using teraphim for divination. This comes very close to the use of teraphim among the Hebrews who, during their repeated contacts with the heterogeneous, superstitious population of Mesopotamia, adopted from them the use of clay images and divination.¹⁸

- IV -

In Greek mythology we find additional evidence that the presence of antecedent sculpture could have influenced myths of the origin of mankind. The creation of man through the plastic arts occurs several times. Prometheus created the race of men in the image of the gods from clay moistened with river water, while Athene, the goddess of wisdom, breathed in the divine spirit. Haephestus, on Zeus' bidding, shaped Pandora, the first woman, from clay.¹⁹

The most remarkable Greek creation theory, however, is contained in the Deucalion myth.²⁰ After the flood with which Zeus sought to exterminate the race of man during the age of the Men of Bronze, only two pious people survived, Deucalion and his wife Pyrrha. They were saved in a boat that landed on the highest mountain, Parnassus. Lonely, upon the barren earth, Deucalion exclaimed to his wife, "Oh, how I wish my father Prometheus had taught me the art of creating men and breathing spirit into shapes of clay." They pleaded before the half-ruined altar of Themis to help them re-create the vanished race of men. A voice replied, "Veil your heads, loosen your garments, and cast the bones of your mother behind you." At first Deucalion

did not understand these mysterious words, but faith in the divine command illuminated his mind: the mother meant the earth, and her bones meant the stones. Whereupon they did as bidden, casting stones behind them over their shoulders. "And the stones—who would believe it?—began at once to lose their hardness and stiffness, to grow slowly, and softened to take on form. Then, when they had grown in size and become milder in their nature, a certain likeness to the human form, indeed, could be seen, still not very clearly, but such as statues just begun out of marble have, not sharply defined, and very like roughly blocked-out images."²¹ The stones cast by Deucalion became men, and those by Pyrrha, women.

These Greek myths suggest two distinct sources. Prometheus' creation of man from clay in the image of the gods recalls both the Gilgamesh epic and the Genesis account and indicates a Mesopotamian diffusion. The Deucalion myth of the creation of mankind from stones recalls the ancient stone images of Greece with which the invading northern tribes became familiar, between 1500 and 1000 B.C. In the pre-Mycenaean age the mysterious Pelasgians occupied most of Greece and the islands of the Aegean. According to one tradition, Deucalion landed on Mount Othrys in Thessaly and, according to another, on Mount Parnassus further south. We seem to be dealing here with localized versions of a widespread myth. The Cycladic islanders were stone carvers and stone worshippers. Wherever they traded, and they traded vigorously after 3000 B.C., they left their little stone images behind.²²

The fact that Deucalion wanted to re-create the race of men from clay *before* he consulted the oracle of Themis points to a different tradition. However, *after* the oracle, he and his wife proceed to cast stones. This is evidently a profound change that warrants a new explanation. The stone-throwing episode seems to be influenced by the observation of surviving stone idols rather than by a diffusion of a clay tradition from Mesopotamia or the sophisticated artifacts of Crete.

Daedalus, the mythical inventor of sculpture who fled to Crete and built the famous labyrinth, was not a creator in the sense of the God of the Old Testament, Prometheus or Deucalion, but a gifted craftsman in many fields. He is said to have represented the human figure with open eyes and limbs in motion, which is totally different from the creation from rude stones Deucalion picked up from the earth. Daedalus can be connected with Crete but not with Deucalion.

We can still perceive in Ovid's words the strength of a living tradition,

for "statues just begun out of marble . . . not sharply defined, and very like roughly blocked-out images" is a fair description of the featureless, abstract stone images of the prehistoric population of Greece. Whatever the ultimate source of this myth, a Greek element was super-imposed, or possibly a local tradition was grafted upon a foreign one.

This myth is far more ingenious and "artful" than Prometheus' creation of man from clay. The mysterious oracle from the altar of Themis, its clever interpretation, and the throwing of stones behind them, are too extreme metaphors which make no sense without the presence of earlier, anthropomorphic, though geometrical-abstract images which this myth attempts to explain. Even elements of the strong stylistic quality of Cycladic idols continue in archaic Greek art, suggesting the survival of their artistic traditions (Fig. 3).²³

The Egyptians envisioned the god Khnemu (Khnum), "the builder of gods and men," as shaping man on a pottery wheel. Khnemu, the first member of the Elephantine triad, according to Sir E. A. Wallis Budge recalls the pre-dynastic period. "It is probable that Khnemu was one of the gods of the pre-dynastic Egyptians who lived immediately before the dynastic period . . ."²⁴ This period, with its powerful proto-dynastic sculpture, never ceased to excite the imagination of the Egyptians and inspired a similar creation theory as in Mesopotamia and Greece, except that the potter's wheel was the mechanical aid in the creation of man (Fig. 5). As a matter of fact, in one hymn Khnemu is addressed as "patient artist."²⁵ Henry Frankfort, commenting on this god in another context, writes: ". . . at Elephantine it was said that Khnum, who appeared as a ram, had made all living beings on a potter's wheel, a detail which remains an enigma."²⁶ The potter's wheel, as an aid to creation, remains an enigma only as long as one disregards the antecedence of art over literature and the influence of ancient craft traditions over the conceptualization of the creation of man. We find the concept of this craft tradition extended even to the Babylonian Ishtar: "The great mother-goddess Ishtar, patroness of birth . . . was 'creator' (*bānat*), and 'mistress' (*belit*) of the gods, and is ideographically described as a potter."²⁷

There is considerable literary and archaeological evidence that in the Ancient Near East the potter became the archetype of the creating God.²⁸ The Deucalion myth demonstrates that the local presence of artifacts can modify a creation myth sufficiently to take cognizance of them in hyperbolic form.

In Old Testament imagery God is referred to many times as "potter," and man as clay, or dust. "Adam" itself is derived from "ground," probably red ground, in other words, ceramic clay.²⁹ Even the "breathing in" of the spirit (Genesis 2:7) suggests pottery-making. Baked pottery is hollowed out to prevent it from exploding in the firing process, and the act of "breathing in" is logically conceivable only with hollow clay images, or vessels. In this connection it should be noted that "vessel" is used synonymously for man both in the Old and the New Testament. King David sang, "I am forgotten as a dead man out of mind: I am like a broken vessel" (Psalm 31:12), and Jeremiah: "... is he a vessel wherein is no pleasure?" (22:28). This significant metaphor is preserved in the New Testament. "But the Lord said unto him, Go they way: for he is a chosen vessel unto me. ..." (Acts 9:15). "If a man therefore purge himself ... he shall be a vessel unto honor. ..." (II Timothy 2:21). "That everyone of you should know how to possess his vessel in sanctification and honor" (I Thessalonians 4:4). "... giving honor unto the wife as unto the weaker vessel ..." (I Peter 3:7).

The anthropomorphous *Vessel in Shape of Man* from Luristan corroborates the concept of the creation of man from clay, current in the Ancient Near East. There is a close parallel to this Luristan vessel in a Palestinian jug from Gezer, dated to the period of Kings (ninth to sixth century B.C.) (Fig. 2).³⁰ This Palestinian anthropomorphous vessel has a shorter, barrel-like body. The arms are folded over the chest and the hands once clasped a small round object, the indentation of which is still clearly visible. Its head, especially, bears a close stylistic resemblance to the Luristan find. Excepting for the dissimilar eyes, the mouths have a similar smile, both have similar beards, the same long nose, and both have the lip of the vessel rising above their heads in cap-like fashion.

The similarity between these two anthropomorphous vessels points to a common type. Further excavation in the Near East may confirm or disprove whether or not the common ancestors of this type of clay vessel were certain Canaanite idols excavated at Gezer. Robert A. S. Macalister describes several such types, all of which are female, however.³¹ He found a few "Astartoid" vases of the *dea nutrix* type. He illustrates a simple cone-like vessel, head broken off; one hand supports the breast while the other rests upon its body. This vessel has no foot but the female organ is clearly indicated.³² The most

interesting example of an anthropomorphous clay vessel was discovered in Tomb 7 and may therefore have votive significance. It stands eleven inches high, *dea nutrix* type, nude, with feet, and both hands supporting the breasts. The lip of this vessel surmounts the head similarly as in the Luristan vessel and the jug from Gezer.³³ Macalister dates these Canaanite vessels to the period between the end of the eighteenth Dynasty and the establishment of the Hebrew monarch (Third Semitic). While we are not entirely convinced of this dating, his finds, however, are sure to antedate the above discussed objects by several centuries.

The valley of Khuramabad, the site of the discovery of the Luristan vessel, is only 200 miles east of Babylon. We know that the Kassites from Luristan conquered Babylon about the middle of the second millennium B.C. (1746-1171 B.C.). One of the results of that conquest was the "International Period" of Mesopotamia, when gods, personal names and languages were freely exchanged between the Semitic and non-Semitic population of this region. With both Kassites in the south and Mittani in the north there was no break with the previous administrative, linguistic and cultural traditions of the Sumero-Akkadian-Babylonian civilization.³⁴ This exchange of culture would further support the theory that the Luristan *Vessel in Shape of Man* was either manufactured somewhere to the west of the Tigris and was carried to Luristan or was based entirely upon a Western prototype.³⁵

The Luristan vessel as well as the jug from Gezer are shaped in the image of Man who, in all major Near Eastern creation epics, was created by God from clay, and in Biblical imagery is likened to a "vessel."

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¹ Letter to the author, March 9, 1954.

² Claude F. A. Schaeffer, *Stratigraphie Comparée et Chronologie de l'Asie Occidentale*, Oxford, 1948, pp. 477-495, cf. figs. 263-268.

³ Cf. the Koran, Sura III, "Adam was created out of the dust. God said to him, Be! and he was"; Sura XXX, "Of His signs one is, that He hath created you of dust; and behold, ye are become men, spread over the face of the earth"; Sura XXXVIII, "... When thy LORD said unto the angels, Verily I am about to create man of clay: when I shall have formed him, therefore, and shall have breathed my spirit into him, do ye fall down and worship him."

⁴ *Thespis*, New York, 1950, x.

⁵ H. Frankfort, ed., Thorkild Jacobsen, *The Intellectual Adventure of Ancient Man*, Chicago, 1948, pp. 137, 145.

⁶ V. Gordon Childe, *Social Evolution*, New York, 1951, pp. 23, 63, 151.

⁷ *What Happened in History*, Harmondsworth, Middlesex, 1948, p. 85.

⁸ *Jewish Encyclopedia*, I, 208-210.

⁹ *Ibid.*, XII, 108.

¹⁰ Alfred Jeremias, *The Old Testament in the Light of the Ancient East*, New York, 1911, II, 57.

¹¹ Jeremias, *op. cit.*; W. F. Albright, *The Archaeology of Palestine*, Harmondsworth, Middlesex, 1949, p. 107.

¹² James G. Frazer, *Folklore in the Old Testament*, London, 1919, I, 6.

¹³ Alexander Heidel, *The Gilgamesh Epic and Old Testament Parallels*, Chicago, 1949, pp. 2, 3, 14.

¹⁴ *Ibid.*, pp. 18, 19, 11, 33, 34.

¹⁵ Heidel, *The Babylonian Genesis*, Chicago, 1951, pp. 46-47.

¹⁶ *Ibid.*, pp. 75-78.

¹⁷ *Ibid.*, pp. 66-67, 11, 18-27, ital. the author's.

¹⁸ James B. Pritchard, discussing the origin of female plaques and figurines of the Venus-Astarte type which were found in almost every important excavation in Palestine, writes: "Each of these can be traced by prototypes to Mesopotamia as a point of origin or of secondary dissemination." *Palestinian Figurines*, American Oriental Series 24, pp. 1, 49, 83. Cf. Albright, *Archaeology and the Religion of Israel*, Baltimore, 1942, p. 76.

¹⁹ Oscar Seyffert, *A Dictionary of Classical Antiquities*, London, 1894, pp. 455, 520; Gustav Schwab, *Gods and Heroes*, New York, 1947, pp. 31-34.

²⁰ Schwab, *op. cit.*, p. 41.

²¹ Ovid, *Metamorphoses*, Loeb Classical Library, I, 400-410.

²² Gustave Glotz, *The Aegean Civilization*, New York, 1925, p. 34.

²³ Cf. Gisela M. A. Richter, *Archaic Greek Art*, New York, 1949, figs. 34-35; 36-37; 42; 51-52; 55; 65; 171; 254.

²⁴ *The Gods of the Egyptians*, London, 1904, II, 49-50.

²⁵ Henry Frankfort, *Kingship and the Gods*, Chicago, 1948, p. 158.

²⁶ Frankfort, *Ancient Egyptian Religion*, New York, 1949, p. 20.

²⁷ William Robertson Smith, *Lectures on the Religion of the Semites*, London, 1927, p. 520.

²⁸ Artists (painters, sculptors, potters) were specialists at all known cultural periods. This can be traced to the Palaeolithic period (Henry F. Osborn, *Men of the Old Stone Age*, New York, 1948, pp. 358-423), the Ancient Near East, until today. As early as the fifth millennium B.C. the potter-specialist of Arpachiyah occupied a dominating position in his village. "The most important building was a spacious house, standing in the center of the Tepe. . . . This was the largest house discovered on the site [T. T. 6, Tell-Halaf period]. This house, which alike by its situation and size was clearly the property of one of the headmen of the village, proved to have been the workshop of a potter and the maker of stone vases and of flint and obsidian tools." "It seems that the building must have been inhabited by the headman of the village, for it lay in the very center of the site and was more spacious in plan than any other found. Moreover, the rich and varied character of the objects which it contained proved that its occupant was a man of substance. . . . All the objects found in this house displayed that elegance of finish which is the hall-mark of the master craftsman. It is significant, therefore, that this place of manufacture lay in the very center of Arpachiyah. . . . We might, in fact, guess that the stone-carver and painter at Arpachiyah had as a class singled themselves out. . . . Whether indeed the makers of the splendid polychrome pottery at Arpachiyah were of a different race and caste we have no means

of determining, but it is at least certain that their skilled labours had brought them to a position of high importance in the community." Mallowan, *IRAQ*, II, I, 105. Cf. Childe, *New Light on the Most Ancient East*, New York, 1953, pp. 129, 216, 223, 234.

Through the ages artists have taught each other and built up craft traditions with distinct techniques, motifs and styles. In one sense at least the artists were the creators of the gods for it was they who fashioned the "mother-goddesses," charms and icons. Perhaps the magic of mysterious anthropomorphic images was transferred to the higher magic of the creation of a living being in exactly the same terms as sculpture is created. We know of at least one historical artist who became deified. Imhotep, the architect of the third Dynasty, who built the step pyramid for Pharaoh Zoser, was elevated to the protecting deity of scribes, artisans, and artists. In our culture we have St. Luke, who, according to tradition, painted the first portrait of Mary and is venerated as the patron saint of painters.

²⁹ "Some writers . . . assign to the word *adam* the two-fold signification of 'red earth,' thus adding to the notion of man's material origin a connotation of the color of the ground from which he was formed." *Catholic Encyclopedia*, I, 129.

³⁰ A. Reiffenberg, *Ancient Hebrew Arts*, New York, 1950, p. 43.

³¹ *The Excavations of Gezer*, 1902-1905, and 1907-1909, London, 1912.

³² *Ibid.*, II, 420, fig. 505.

³³ *Ibid.*, I, 305-306, fig. 162.

³⁴ Albright, *From the Stone Age to Christianity*, Baltimore, 1948, pp. 152-153; 159-160. Cf. Childe, *What Happened in History*, pp. 152, 162.

³⁵ The stylistic derivation of the Luristan Vessel in Shape of Man, which we believe to be Western, and the ultimate origin of the concept of anthropomorphic vessels are two separate problems. However, it might not be amiss to point out here that the earliest excavated anthropomorphic vessels, at least fragments of them, are from Arpachiyah, Tell-Halaf period, fifth millennium, B.C. (Mallowan, *IRAQ*, II, I, fig. 45, 10-12). This site, in the Mosul district of N. Iraq, near Ninevah, was part of the Syrian chalcolithic cultural sphere (Frankfort, *Archaeology and the Sumerian Problem*, map facing p. 1) and it is entirely conceivable that the idea of anthropomorphic vessels was diffused from there southwest to Canaan. ". . . the Mosul area is likely to be the approximate original home of the Halaf culture and that from the area its influences went out in several directions" (A. L. Perkins, *The Comparative Archaeology of Early Mesopotamia*, p. 44).

IN SEARCH OF SOME MISSING FRAGONARD PAINTINGS

By JACQUES WILHELM

EACH year important old paintings, which were believed lost, are discovered and identified by art historians. These discoveries enrich the artistic patrimony of the world and add a stitch to the web of history. They are often the product of pure chance which, however, favors only the informed specialists; but sometimes they derive from a methodical search. The seeker follows the track of a painting, thanks to written documents and engravings of the lost work, but especially through the information furnished by the sales catalogues. This latter method is the most profitable and at the same time the most discouraging since, as so often happens, the lead breaks at the very moment the goal is in sight. It is a common occurrence to follow a painting for one or two centuries and yet be ignorant of its present owner. The public at large is astonishingly unaware of the technique of these investigations, and there are some aestheticians who affect to scorn their purely analytical character but who do not disdain to make use of them.

Many French works of art considered lost are still in existence. However, in France the task of the scholar is infinitely complicated because of the Revolution of 1789. During this period of upheaval the link of tradition was broken. If the monuments were seldom destroyed, official confiscations and plunderings have deprived them of the works of art which they sheltered. Some became the victims of ignorance or sectarian tendencies; others were dispersed through sales. Numerous private collections preserved in castles or mansions belonging to émigrés shared the same fate. Many possessions fortunately were hidden by their owners; but a change of taste caused the art of the seventeenth and eighteenth centuries to be forgotten until about 1850. A painting which is no longer appreciated loses its identity, whereas its commercial value would have signaled it. The long period of obscurity which follows revolutionary chaos, gradually gives up its secrets, and the many discoveries made during the last few years warrant great hopes.

Whereas decorative wall paintings, too difficult to move, have often perished, easel pictures could be carried away, hidden or sold. Normal people do not cold-bloodedly destroy a painting of average dimensions. It is incredible how many old paintings have managed to survive.



Fig. 1. ATTRIBUTED TO JEAN HONORÉ FRAGONARD, *Philosopher Reading*
(Sketch for a lost painting)



Fig. 2. JEAN HONORÉ FRAGONARD, *The Visitation* (sketch for a lost painting)
Formerly Paris, Kräemer Collection



Fig. 3. Fragment of a page from the catalogue of the sale X . . . (Verrier), with two sketches by Saint-Aubin after lost paintings by Fragonard

Fig. 4. Fragment of a page from the catalogue of the Natoire sale, with sketches by Saint-Aubin after paintings by Fragonard. The View of the Villa d'Este at the top is lost



Fig. 5. Fragment of a page from the catalogue of the Comte du Barry sale, with sketches by Saint-Aubin after two lost landscapes by Fragonard

The researches on Fragonard that we have undertaken for the last ten years, with the aim of writing a book, shortly to be published, allow us to believe that a number of his paintings will one day reappear. The first argument in favor of this hypothesis is the relatively small number of canvases by his own hand known today: about three hundred and fifty, of which many are but sketches, often of small dimensions. Various evidence coupled with the study of his technique makes us aware of the speed at which he worked. Yet in spite of that and of his long career, one remains astonished at his small output, even though one takes into consideration the thousands of drawings which he did. Therefore we must conclude that one or two hundred, perhaps more, of his paintings have disappeared but have not necessarily been destroyed.

The examination of sales catalogues and of catalogues of collections confirms our belief. One finds there numerous descriptions of paintings unknown today. Whenever they are contemporary with Fragonard, these descriptions have the value of authenticity, for since these sales almost always took place in Paris where he lived, no one would have dared to attribute to him works which were not his. On the other hand, we must not accept without caution the entries of nineteenth century sales catalogues. Up to 1870 these entries give neither dimensions nor precise descriptions. The art of the eighteenth century was then so slighted and so badly known that these records are full of wrong attributions.

A certain amount of Fragonard's paintings, described in eighteenth century sales catalogues, no longer show up in the following century. Does this mean that they were destroyed, or that they lost their identity? Or would it indicate that their owners did not see fit to let them be known? Some works did reappear during nineteenth century sales, once or several times, but where they are today remains unknown. We have the right to think that they still exist. Finally, others never encountered during the *Ancien Régime* appear abruptly during nineteenth century sales. If the attributions of the catalogues are exact, we can deduce that they belonged to old collections that went through the Revolution without loss. Such examples are fairly numerous. The architect Paris never sold anything during the eighteenth century and left his Fragonards to the Museum of Besançon only in 1820. The sale of the Marquis de Saint-Marc, in 1859, was really the sale of the collection that his father had built during the preceding century. The magnificent portraits of the dukes of Harcourt and of Beuvron have never left their descendants. Family

portraits are more rarely sold than canvases of other types. Let us also add that many paintings change hands through private sales or through inheritance and that there are far more private transactions than public sales. A great many of the works of Fragonard, many of them important, such as the *Fête à Saint-Cloud*, the sketched portraits of the Louvre, or the decorative ensemble in Grasse, never appeared in any sale.

We cannot give here the list of certified works of Fragonard which appeared in eighteenth century sales and are lost today. Only the most important ones will be mentioned, particularly when it is possible to re-create them through the preparatory drawings of the artist or through the engravings made after them. The sketches that Gabriel de Saint-Aubin made on his famous annotated catalogues furnish us with precious information. The reproductions of these various documents may help some seeker to identify paintings believed lost.

The first works of Fragonard which went through public sales were copies of old masters, copies which evidently were done in his youth, and whose originals are sometimes known. Two of them treated freely, after the *Girl with a Broom* and *Danaë* by Rembrandt, figured as early as 1765 in the sale of the painter Deshayes,¹ son-in-law of Boucher. It was evidently Boucher, teacher of Fragonard, who advised him to copy these two Rembrandts, then part of the Crozat de Thiers collection. This collection being acquired in 1772 by Catherine II, the *Danaë* is still today in the Hermitage; but the *Girl with a Broom* was sold by the Soviets and given by Andrew Mellon to the National Gallery in Washington. The Musée du Petit-Palais possesses a catalogue of the Crozat de Thiers collection, with sketches by Saint-Aubin, among which are the works of Rembrandt. As to the copies by Fragonard, their fate is unknown. One finds under the name of "Savoyarde" the copy of the *Girl with a Broom* at the sale of the painter Boucher in 1771. In case these copies should show up again, their identification would be facilitated by comparing them with a third copy by Fragonard, Rembrandt's *Holy Family*. This picture, which also came from the Crozat collection, is still in the Hermitage; its copy, once part of the Wildenstein collection, is known today.

Will it be possible some time to recognize, among the various versions of the two pendants by Watteau, *Fatigues et Délassements de la Guerre*, the copies on wood that Fragonard executed and which in 1770 changed hands at the sale of Baudoin,² another son-in-law of Boucher?

At the same sale was to be seen a *Philosophe assis*, his right elbow leaning



Fig. 6. JEAN HONORÉ FRAGONARD,
The Deliverance of St. Peter (wash drawing for a lost painting)
Narbonne, Museum

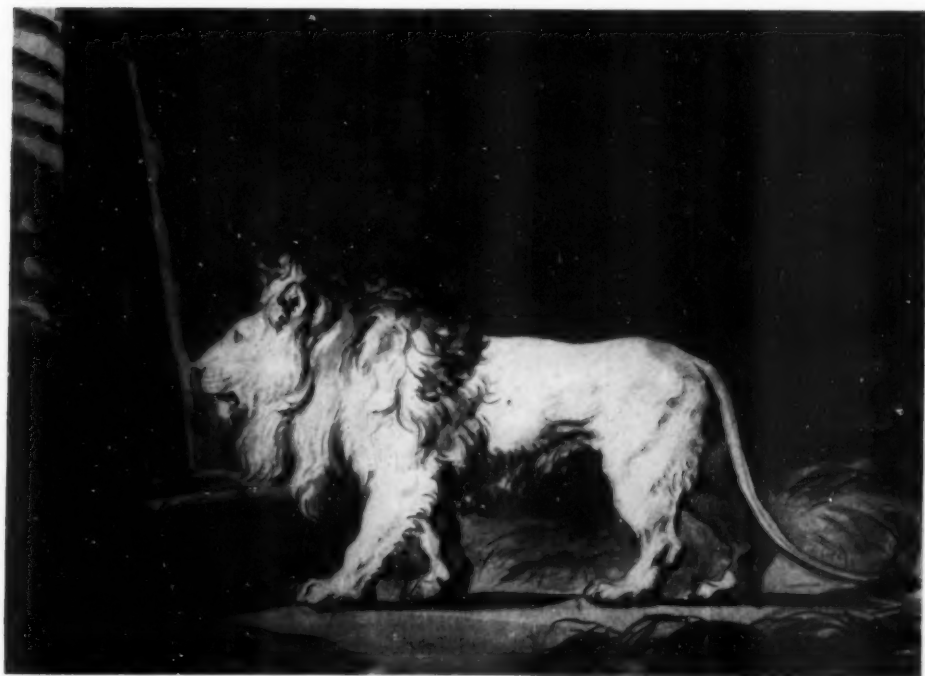


Fig. 7. JEAN HONORÉ FRAGONARD,
Lion (drawing; perhaps same composition as a lost painting by Fragonard)
Vienna, Albertina



Fig. 8. JEAN HONORÉ FRAGONARD and MARGUERITE GÉRARD, *L'Enfant au Polichinelle* (engraving after a lost painting by Fragonard)



Fig. 9. JEAN HONORÉ FRAGONARD and MARGUERITE GÉRARD, *Le Chat emmailoté* (engraving after a lost painting by Fragonard)



Fig. 10. JEAN HONORÉ FRAGONARD, *Sultana* (wash drawing for a lost painting) Private Collection

on a stone, his head resting on his hand. We do not know if the picture still exists, but reproduce here the photograph of a picture attributed to Fragonard (Fig. 1) which fits this description, although it is of smaller dimensions. Will it help to trace the original, which must go back also to the youth of the artist?³

Religious painting occupies a much more important place in his production than one thinks. He seems to have applied himself to it before 1756. The *Washing of the Feet*, in the Cathedral of Grasse, ordered in 1753 by a religious organization of the town, already denotes some strong qualities. But his masterpiece in this genre is the *Adoration of the Shepherds* which figured in the Paulme sale in 1923. A dozen religious paintings by Fragonard are actually known. Others not yet found are mentioned in the sales catalogues of the eighteenth century. Among the most noticed at that time was the *Visitation*, which changed hands at the sale of the Comte de Gramont in 1775. It reappeared in 1777 at the Randon de Boisset sale, when it was purchased for the enormous sum of 7036 livres by the Chevalier Lambert, one of the most famous amateurs of the century. The latter, in turn, disposed of his collection in 1787. The *Visitation* was then acquired by the Comte de Vaudreuil, who some months later sold it again. Bought by the merchant Lebrun, it then disappeared.⁴

When the *Visitation* belonged to the Chevalier Lambert, it was greatly admired by John Trumbull who was then (1786) in Paris. "Visited Sir John Lambert's coll. . . . A Visitation, by Mr. Fragonard, a most striking picture, small; the effect aerial, mystical. . . . Cost three hundred pounds . . .," he writes in his memoirs. The composition of this work is well known, thanks to two sketches still extant. One, on canvas, used to belong to the Prince de Conti, who sold it in 1777. The sales catalogue reads: "This picture is the first conception, done with care, of the painting which was in the collection of Mr. Randon de Boisset, no. 226. . . ." The sketch is found again, in 1788, at the Calonne sale, with a commentary: "This picture can bear comparison with the one which was in the cabinet of the Chevalier Lambert. It is the finished product of the original conception." This is the finished sketch, reappearing at the Beurnonville and Kraemer sales, that we reproduce here (Fig. 2). There exists another one, less finished, on wood, which was not catalogued in the eighteenth century. It came from the Walferdin collection and belongs today to Mrs. Irvin Laughlin. We must also recall that the Ecole Polytechnique possesses a magnificent Fragonard water color enriched with bistre and vermilion. It shows the same composition and comes from the Château of Chan-

tilly, where it was confiscated in 1793. The final painting, bigger than the sketches, is unquestionably one of the most celebrated works of Fragonard that one can hope to rediscover some day.

St. Peter has been chosen several times as subject by the artist. The most important painting, at least in dimensions, was a large canvas (now lost) showing St. Peter prostrate. Gabriel de Saint-Aubin did a quick drawing of it in his copy of the catalogue of the sale X... (Verrier), in 1776.⁵ The pages of this catalogue were reproduced by the late Emile Dacier in an article published soon after his death. We give here an enlargement of the sketch by Saint-Aubin (Fig. 3). The picture, only roughly outlined, *d'un touche fière*, measured 1.62 m. by 1.15 m. It is probable, judging from the dimensions, that Fragonard sketched it for the decoration of an altar. If the final painting was executed, it is perhaps hidden in some small provincial church where no one associates it with the author of the *Chemise enlevée* and of the *Verrou*. At least we dare hope that the large and masterly sketch has not been destroyed.

Once again Fragonard chose an incident in the life of St. Peter, this time showing him freed from his prison by an angel. A painting named after this subject ("most effective sketch") appeared in 1779 at the Trouard sale.⁶ This was a composition in width. A wash drawing (Fig. 6), undoubtedly from his youth if we are to judge by some weak points, belongs to the Narbonne Museum. It is also in width and came there as a legacy from the painter Barathier, pupil of David and owner of an important collection of eighteenth century French drawings. It most certainly represents the composition of the lost work.

Fragonard had also treated a similar subject in a large sketch: *Gaoler Opening the Door of a Prison* (97 x 71 cm.). It appeared in 1777 at the Varanchan de Saint-Geniès sale, then in 1778 at the Dulac sale.⁷ We have been unable to find either traces of this painting or graphic documents permitting us to know the composition.

Exoticism in Fragonard is found today only in the admirable painting of the "Pacha" and its preparatory wash drawings. However, the artist had executed another one, of important dimensions, representing a *Sultana seated on a Divan*. This painting was seen in 1777 at the Randon de Boisset sale, and reappeared in 1783 at the Vassal de Saint-Hubert sale.⁸ A sketch of the painting, a very small canvas, changed hands in 1786 at the Morelle *et autres* sale.⁹ Descriptions given by the catalogues allow us to assert that the beautiful wash drawing which showed up in 1883 at the sale of the Baron Schwiter

(Fig. 10); in 1925 at the sale L. Michel-Lévy; and in 1935 at the Fauchier-Magnan sale in London, offers the same composition and might some day help to identify the two lost paintings of which the most important one must have been one of the masterworks of the artist during his maturity.

Fragonard, like all masters, could in the various genres into which he ventured, become superior to the specialists themselves. He was one of the best animal painters of the eighteenth century; witness his *Bull in the Stable* and his various dogs and cats. The most important of these animal pictures, however, is no longer known today. It was the *Lion* which figured in 1777 at the Varanchan de Saint-Geniès sale (1.20 m. x .84 m).¹⁰ We do not even possess a precise description of it. A smaller sketch of the subject, if not of the same composition, used to belong to the painter Hall, a friend of Fragonard. He had placed it "dans la niche de la cheminée." In the inventory which he drew of his own collection (May 10, 1778), Hall mentions that he had paid 48 livres for this painting. This insignificant price leads us to believe that the purchase must have been made years before, or else that it was a disguised present from Fragonard. At the death of Hall in 1793, his collection seems to have been bought by the Baron de Staël. The latter's collections were dispersed at his death. Frédéric Villot, biographer of the Swedish diplomat, says that many of the items were acquired by Vivant-Denon. Indeed this sketch appears in his sales catalogue in 1826. We learn that it was a *Lion au repos* and that this canvas, in height the same as the one of the Varanchan sale, measured 37½ x 29½ inches. It was sold for only 40 francs. It must have been done after a sketch drawn from life. Fragonard, to be sure, had drawn lions several times, which he may have seen in the menagerie at Versailles or in sundry itinerant ones. A proof of these studies is given by the very beautiful drawing representing lions in various attitudes, which belongs to the collection of the Kupferstich Kabinet in Berlin. The large bistre wash drawing that we reproduce here (Fig. 7), which belongs to the Albertina in Vienna, may give an idea of the composition of the lost paintings. The lion is standing; it may be that the expression "Lion resting" does not necessarily signify a lion recumbent, but may indicate a lion in a restful posture. It is highly probable that the painted sketch, at least, is in existence. We know nothing of it since 1826.

Two of the early engravings by Marguerite Gérard, in collaboration with her teacher, were made after two large paintings by Fragonard, today lost. The engravings, entitled *l'Enfant au polichinelle* and *le Chat emmaillotté*,¹¹ are naturally in reverse, as we can deduce by a very beautiful wash drawing

by Fragonard representing the second of these pictures. This drawing was part of the Walferdin collection; it then went to that of Edmond de Rothschild. The first painting shows up in 1780 at the Leroy de Senneville sale. The second appears the same year at an anonymous sale conducted by the expert Silvestre. The almost identical dimensions of the paintings, the close relation of the themes and of the compositions, the equivalent scale of the personages, and finally the existence of the two engravings done with the same technique (Figs. 8 and 9), lead us to believe that we have here two companion pieces. Since 1780 we have no trace of either one.

Many landscapes by Fragonard went through sales in the eighteenth century and are at times sufficiently well described in the catalogues to permit us to identify them eventually. We give here the reproductions of two of these landscapes (Fig. 5). They are after the sketches of Saint-Aubin in the margins of his copy of the sales catalogue of the Comte du Barry, November 21, 1774, when they were both listed under no. 104. They measured $13\frac{1}{2} \times 17$ inches. We find them again at the sale of the Prince de Conti, April 8, 1777, with the following annotation: "These two pictures, justly famous, come from the sale of the cabinet of the Comte du Barry, no. 104." It can be seen here how precious are the indications given by old catalogues. Gabriel de Saint-Aubin, besides, has sketched these landscapes in his copy of the Conti sale.

Two engravings by Godefroy allow us to know exactly the companion pieces *Annette à 15 ans* and *Annette à 20 ans*; pastorals inspired by the celebrated novel by Marmontel, published in 1761, or more probably by the comic-opera that Favart wrote in 1762 after the same novel. The engravings are advertised in 1772 in the *Avant-Coureur*. The paintings could have been done quite some time before. They appear April 22, 1776 as no. 89 at an anonymous sale, which a manuscript note on one of the copies of the catalogue tells us to be the sale of De Cossé and Baché. It is curious to observe that one of these pictures appears, unmistakably, on the wall of the drawing-room where the painter Lemonnier has represented, from a drawing by Boucher, a reception at Mme. Geoffrin's.

Finally, other paintings mentioned in catalogues are unknown to us since neither drawings nor engravings of them exist. This is the case of two sets of over-door panels which Fragonard had done for the mansion of his protector Bergeret de Grancourt. The sale of this amateur's collection, in 1786, unfortunately gives us but vague titles: "Four pictures representing the Arts by means of allegorical figures" and "Four allegorical subjects represented

by children." One could perhaps suggest that the latter are those over-door panels representing the *Seasons*, decorating the Hôtel Matignon today. Mr. Georges Wildenstein has rightly attributed them to Fragonard. But if nothing is against this identification, we must confess that proof is lacking. One could also recognize two of them in the over-door panels found by Mr. Cailleux. They are allegories of *Night* and *Day*.

We must limit this most incomplete enumeration of lost paintings by Fragonard, but we are happy if we have emphasized the possibilities of discoveries to those seeking them. May we be permitted to insist once more how necessary it is, for even conscientious art historians, to inspect methodically the sales catalogues and not to be contented with those second rate indexes which are naturally incomplete and which ignore many important pictures. If this search brings about the rediscovery of some work still unknown, it will have served the reputation of one of the most representative masters of eighteenth century French art.

¹ Sale of the painter Deshayes, March 26, 1765, no. 138: "Girl with a Broom and Danaë. These two pictures, which are companion pieces, were painted by Fragonard after Rembrandt. Each is 34" high x 27" wide. . . . They were sold for 33 livres, 2 sols. It seems probable, in spite of the fact that the dimensions do not agree exactly in width, that the first of these canvases shows up again, February 18, 1771, at the sale of the painter Boucher, thus described: "Copy after Rembrandt, also by Mr. Fragonard; it is a savoyarde who is holding her stick between her arms, on canvas, 2' 10½" high x 2' wide."

² Baudouin sale, February 15, 1770, under the letter *i*: "Two pictures very well painted in the style of Watteau; engravings after the originals, known; one is called 'les Fatigues' and the other 'les Delassements de la guerre.' On wood, each 8" high x 11¾" wide."

³ Baudouin sale, February 15, 1770, under the letter *a*: "A philosopher seated, his right elbow on a stone, his head resting on his hand. This picture full of *ragout*, done in a light and facile manner, is painted on canvas. 3' 1" high x 2' 1" wide."

⁴ Comte de Gramont sale, January 16, 1775, under the letter *a*. Randon de Boisset sale, February 27, 1777, no. 226: "Visitation of the Virgin; this picture is of a rare merit, as much for the purity of the drawing as for the delicacy of the stroke and the handling of the light which is carried to the highest perfection. On canvas, 15" high x 20½" wide (about 0.405 x 0.56)."

⁵ X. . . (Verrier) sale, November 18, 1776, no. 107: "Fragonard: a sketch with a bold stroke, showing St. Peter prostrate, expressing his repentance. 5' 1" high x 3' 7" wide." Canvas. Sold for 101 livres according to a manuscript note on one of the copies of the catalogue. The illustrated copy by G. de Saint-Aubin belongs to the Cabinet des Estampes in the Bibliothèque Nationale. It is reproduced, page by page, by E. Dacier, *Gazette des Beaux-Arts*, May and June, 1953.

⁶ Trouard sale, February 22, 1779, no. 82: "St. Peter delivered from his prison by an angel. Most effective sketch. 22" high x 26" wide." We do not know what the painting was that sold under the name of Fragonard, with the title "Deliverance of St. Peter," at the Antoine Vollon sale (1901). Dimensions: 0.55 x 0.40.

⁷ Varanchan de Saint-Geniès sale, December 29, 1777, no. 13: "Gaoler opening the door of a prison. 36" high x 30" wide." Dulac sale, November 30, 1778, no. 6: same title and same dimensions. "Sketch well outlined."

⁸ Randon de Boisset sale, February 27, 1777, no. 277: "Sultana resting on her divan. This picture is remarkable for the brush strokes and the coloring; painted on canvas; 3' high x 2' 6" wide (about 1 m. x 0.80)." According to a manuscript note, acquired for 4200 livres, an enormous sum, by Desmarests, who must have been a merchant. Vassal de Saint-Hubert sale, April 24, 1783, no. 64: "Sultana seated, leaning upon the pillow of her divan. This lady is very graceful. Lighting effect well done, brilliant coloring, the brush stroke leaves nothing to be desired. Painted on canvas, 3' high x 2½" wide. Comes from the cabinet of Mr. Randon de Boisset, no. 227 in the catalogue of the sale after his death." The bister wash drawing that we reproduce measures 0.23 x 0.16. Therefore this is not the one which was sold at the V. de V. . . . sale, February 18, 1788, under no. 242, described thus: "A bister drawing representing the Sultana whose painting was in the cabinet of Mr. de Boisset. This is an early conception which saw many subsequent changes. 14" high x 12" wide." (0.378 x 0.324).

⁹ Morelle et autres sale, May 3, 1786, no. 178: "The sketch of the Sultana known through the large finished painting which was in the collection of Mr. de Boisset. This beautiful canvas is noted for its brilliant coloring and its facile brush stroke. 12" high x 8" wide. Canvas." We do not know if it is the definitive painting or the sketch that changed hands July 11, 1803, no. 252, at the Demarteau sale. The catalogue, giving no dimensions, merely says: "A sultana, seated on a divan, seems to ponder over the letter which she holds in her right hand." It was acquired by the merchant Lafontaine for 455 frs.

¹⁰ Varanchan de Saint-Geniès sale, December 29, 1777, no. 14.

¹¹ These two engravings, many states existing, certainly show in part the hand of Fragonard. The *Chat emmaillotté*, in the second state, bears the following title: "First engraving by Miss Gérard, 16 years old, 1778." The *Enfant au polichinelle* has for title: "Mr. Fanfan playing with Mr. Polichinelle and company" and is signed by Fragonard and Marguerite Gérard. The inscription claims that the child is the son of Fragonard, Alexandre-Evariste. But as he was born in 1780, the year of the sale of the painting from which the engraving was done in 1782, it is probable that in spite of the insistence of Fragonard's biographers, the nickname of Fanfan never stood for the artist's son. Besides, these biographers have claimed to recognize him in many of the children appearing in paintings done before. *Enfant au polichinelle* in the Leroy de Senneville sales catalogue, April 5, 1780, no. 54, is described thus: "Fragonard: a young child in a shirt holding a Punch. Two small dogs are trying to bite a doll that he holds under his arm. 34" high x 26" wide." The companion piece, at the X. . . . sale, conducted by Silvestre in 1780, no. 55, is thus described: "Fragonard: a child is feeding a cat. Another child and two dogs are near him. Canvas. 34" high x 25" wide." The two paintings were sold the same year. As the second sale was anonymous, we may wonder if that anonymous sale was not concerned also with works of art belonging to Leroy de Senneville.

SHORTER NOTES

"THE NAVAL BATTLE": A UNIQUE AND UNKNOWN WORK BY FRANCESCO GUARDI

By FERNANDA DE MAFFEI

FRANCESCO Guardi is certainly not unrecognized in art history as a painter of battles, and his tempest scenes have been published frequently. In the picture here under discussion Guardi combined these two kinds of subject matter and created a true masterpiece. The painting, a *Naval Battle* (Figs. 1, 2, 3), is in a private collection in New York City.

This picture, painted very probably when the artist's heart was romantic and young, captivates one at first glance. The touch of the brush is rapid but sure; the canvas all but shouts with the horrible cry of battle. So vivid is the impression that one could apply to this picture what Vasari wrote about a painting of an ocean storm which was well known in the 1500's. That is, that the picture "is realized with such truth of design, conception and color that the panel seems to tremble as though everything on it were real."¹

In Guardi's canvas, in the midst of the howling storm and the racket of firearms, two enormous galleys engage in a violent battle. One of them, already tipping on its right side, seems about to sink. The combat is dramatized by the fury of the elements and the plight of those warriors who, clinging to the thrashing vessels or swimming in the angry waves, fight vainly to survive. The faces of some already wear the livid color of death.

The fury of the picture is conceived in terms of human passion, and this leads the painter to choose red as the dominant color. The eye passes from the intense and almost bloody color of the warriors' coats in the shadows at the left to the vibrant red of the clothing of the warrior in the center and then to the red wind-blown flag of the victorious galley, to rest finally in the

bloodless tone of the flags on the highest masts. This animated tonal design is the work of a great and sensitive colorist. In fact, one might justly say that the *Naval Battle* begins and ends in the realm of color. The chromatic composition is calculated in terms of violent contrasts of light and shade which underscore and emphasize the impact of the drama. Lines and areas of pigment define figures and objects or give solid form to things lost in the gloom by touching them with points of light. This may be seen to particular advantage in the figure of the warrior in the foreground, who grips his shield with hands distorted by the fear of death, or in the waving flag above. The fluttering of this flag is in itself enough to suggest the name of the artist.

The canvas is, in fact, neither signed nor dated; but the personality of the Venetian painter is so apparent that it is almost superfluous to cite stylistic similarities with other well-known works in order to demonstrate even more convincingly the authorship of the painting. Nevertheless, it may be mentioned that the little battle scene published by Goering² is full of the moribund elements of our *Naval Battle*. The similarity of the hands and faces and even of the rapid application of the paint is quite striking. Also very close to the painting in question are the drawings of battles, storms and hunts in the Museo Correr at Venice and in the Brera Gallery at Milan. These works show the same use of light and shade contrasts, the same contortions of the figures and the same impetuous approach. A discussion of these elements as they apply to the famous paintings of tempests is not pertinent here since some of them probably belong to a later period: the palette is more subdued and the emphasis on the human beings, passively thrown about by the fury of the waves, helpless, has diminished.

Several arguments lead me to place the *Naval Battle* between 1740 and 1750, a period in which, as is well known, Francesco worked in his brother's shop at the Santi Apostoli. At the same time—and this fact should not be overlooked—Francesco Casanova was there as well. Casanova later became one of the most renowned of battle painters; but I do not base my arguments on this alone. Other considerations, issuing from a comparison of this picture with well-known and dated works by Francesco, support my attribution.

First of all should be cited the lunette at Vigo d'Anaunia, *The Angel Appearing to St. Francis*, dated 1738.³ It is a rather academic and mannered picture but one in which the lagoon scenes to come are anticipated in the landscape at the left with its limpid waters and its mountains subtly delineated in white. The nervous darting of the brush which we expect later is seen



*Fig. 1. FRANCESCO GUARDI, Naval Battle
New York, Private Collection*



Fig. 2. Detail of Figure 1

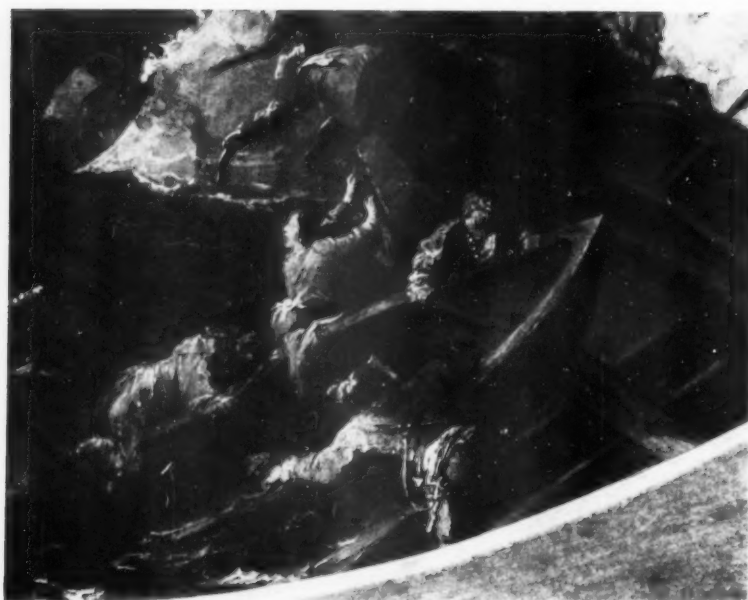


Fig. 3. Detail of Figure 1

here in the large blossoms of the mallow plant. Moreover, the red sky in which the angel appears is quite similar in tone to the sky on the right in the *Naval Battle*. But we are in 1738 and Francesco is on the way, so to speak, preparing himself; the brilliance of his personality is evident but it is still immature.

From 1738 we must jump to 1763 to find other securely dated works. *The Miracle of St. Giacinto* in the Vienna Museum⁴ and the several paintings of the celebrations for the coronation of the Doge, now disseminated among various collections, all belong more or less to the same date. The artist appears now to have entered his mature period. These pictures are far removed from his youthful and romantic passion: the different kind of inspiration and feeling and the altered palette indicate that we are far from the *Naval Battle*.

Indeed, if we compare the *Miracle of St. Giacinto* with our painting—and we may justly regard the subjects as analogous in a sense even though the motive for the drama differs in each case—we see immediately that in the Vienna picture the quality of the artist's thought has changed. The tragedy is seen in a new light although it is still expressed in terms of color. From the brilliant reds and almost deafening tones of the *Naval Battle* the artist progresses to the quiet gray-greens of the water and sky in the *Miracle of St. Giacinto*. This later tonality seems to have the power to transform a human drama into a lofty, spiritual one. The touches of red, yellow and blue in the gowns of the beggars at the left are used not as positive notes in themselves, but as a kind of counterpoint to dramatize the color of the sky and water. The shrieking turbulence of the *Naval Battle* has been replaced by the silent wonder attending the miracle.

The manner in which the figures are painted in the two canvases shows another kind of development; but the quality of the painting in both is outstanding in the artist's *œuvre*. We do not find, in the figures of the *Naval Battle*, that black underdrawing which shapes and defines the group of beggars in the *Miracle of St. Giacinto*. In the sketches for the paintings of the coronation of the Doge we see that the play of light and shadow has become less and less important.

On the basis of these arguments, our picture should be located chronologically between the *St. Francis of Vigo d'Anaunia* and the *Miracle of St. Giacinto* at Vienna. Another observation, though of minor importance, confirms this thesis. If one examines the figure in the left foreground of the *Naval Battle*, a soldier dressed in blue, one notes a hint of the free and sketchy hand which was characteristic of the elder Guardi however much it may recall, to

choose a picture of the same period, the figures which Gian Antonio painted in Marieschi's view of a lagoon, now in the Art Institute of Chicago. It is a significant element in the painting, but it does not intrude upon the original composition of the *Naval Battle*.

This picture should, therefore, be regarded as the point of departure for the study of the consistent development of Guardi's style and taste. If in his youth, the Venetian painter preferred, as we have already seen, to animate his pictures by means of a vivid and colorful contrast of light and shadow (perhaps because of close contacts with Marco Ricci), in the next period he turns toward Canaletto, as in the paintings of the *Piazzetta* in the Vienna Academy, which are among the best works in this style. From an early romantic period, his work progresses toward a serene and sometimes happy lyricism and toward a new play of advancing and receding colors used to create an illusion of depth. At this period the reds, blues and yellows of his youth seldom appear; they have been superseded by rose, lavenders, light blues and pearly greens. Dawns and sunsets of great poetic quality are rendered as though in the light of mid-day. In his drawings Guardi's pen stroke changes from violent and coarse to delicate. In this later period it is as delicate and tender as white lace; and like the lace of the period, Guardi's lighter drawings represent an apt expression of a century renowned for its refinement and elegance.

Thus the painter progresses through the years, always ready to pluck from his palette a new and gentle harmony with which to depict his beloved Venice. As often as it has been implied above, I should like to conclude with the assertion that the *Naval Battle* is a work of great importance. It remains to this day, as far as we know, a unique piece in that vast production of Francesco Guardi and, perhaps, is the first work in which the artist has unconditionally expressed himself, fully and sincerely.

¹ Cf. Vasari, "Vita di Palma il Vecchio," *Le Vite*.

² Cf. Goering, *Francesco Guardi*, Schroll, Vienna, 1944.

³ Cf. F. de Maffei, *Gian Antonio Guardi pittore di Figura*, Ed. *Vita Veronese*, Verona, 1951.

⁴ Rodolfo Gallo, "Note d'Archivio su Francesco Guardi," *Arte Veneta*, 1953, p. 155.

"THE HOLY FAMILY" BY GIORGIONE

By FERN RUSK SHAPLEY

RECENT developments in the study of Giorgione do something toward clarifying the knotty problems of attribution and chronology which have been the subject of endless discussions and publications during the past fifty years. Some of the latest help has been given by Mr. Berenson with his study in *Arte Veneta*,¹ which, among other matters, deals with the *Tallard Madonna* (Fig. 2). This painting, acquired only a few years ago by the Ashmolean Museum at Oxford, has found considerable acceptance as a Giorgione.² Acknowledging as correct the association of the Oxford picture with the Hermitage *Madonna in a Landscape*, Mr. Berenson collects around the two paintings several others in which he recognizes the same hand, of a close follower of Giorgione. He suggests an identity of this follower with Cariani.

The cleaning of the *Adoration* predella panel in the National Gallery, London (Figs. 4 and 5), seems to establish this disputed painting as one of Giorgione's earliest works. With the characteristics of this predella more clearly decipherable, one now sees the error in grouping immediately with it, as has long been done, the *Adoration of the Shepherds* (ex-Allendale) in the Kress Collection at the National Gallery of Art, Washington. This Kress painting is a more mature work; it does not belong to Giorgione's early period; and it may have been finished by Titian. On the other hand, *The Tempest*, in the Accademia at Venice (Fig. 1), which critics have placed both early and late, but perhaps more frequently late, now seems to fit into the earlier group, with its tendency to relatively slender figure proportions, small heads and tiny, sketchily-drawn hands with strangely flattened fingers.

Recognition in *The Tempest* of the early style of Giorgione's brief career has special significance for the problem of the ex-Benson *Holy Family* (Fig. 3), one of the Samuel H. Kress Foundation's recent acquisitions for the National Gallery of Art. This painting has repeatedly been grouped with the Kress *Adoration of the Shepherds*. But a number of macrophotographs recently made of *The Holy Family* reveal in it a more striking stylistic similarity to *The Tempest* than has hitherto been noticed. And now one is surprised that the paramount touchstone for Giorgione (*The Tempest* is described in a document within two decades after his death and is one of the

few extant paintings universally accepted as by him) should have been so consistently omitted from discussion of *The Holy Family*.

From the time *The Holy Family* came to light, nearly seventy years ago,³ there have been enthusiastic champions of its attribution to Giorgione. Cook, Cust, Justi, Suida, Richter, Gronau (changing his earlier opinion), Morassi, Fiocco, Pallucchini, and Douglas have defended the attribution.⁴ But they have met with strong opposition. Although Mr. Berenson now writes me that his recent studies have convinced him that Giorgione painted *The Holy Family*, he formerly attributed it to Catena, as did L. Venturi.⁵ Borenius attributed it to an imitator of Giorgione, perhaps Cariani, while it was given to an anonymous artist close to Catena and Giorgione by Gronau, Holmes, A. Venturi, Van Marle, and D. Phillips, the last of these conceding that it is after Giorgione's design.⁶

Finally, *The Holy Family* was exhibited in 1951 at the National Gallery of Art as "Venetian School, ca. 1500 (possibly Giorgione)."⁷ The stumbling block on this occasion was the habitual close association, mentioned above, of *The Holy Family* with the Kress *Adoration of the Shepherds*. When the two paintings could at last be studied side by side, the differences between them were the more impressive because such close similarity had been promised.

All doubt concerning Giorgione's authorship of *The Holy Family* vanishes when a magnification of the Virgin's head (Fig. 7) is placed beside a magnification of the gypsy's head from *The Tempest* (Fig. 6). Here, in spite of the fact that one painting is on wood and the other on canvas, there are startling parallels: the same arched area of shading under the left eyebrow, the same ridged edge of the eyelids, the same lips and nose, the same modeling of cheek and chin, the same lightly drawn front contour of the neck, the same triangular expanse of forehead, framed by hair arranged to give a similar hoodlike effect. Equally convincing are the parallels between the hands in the two pictures. Compare, especially, the right hand of the Virgin, supporting the Child's head (Fig. 8), with the left hand of the gypsy, spread out on her knee (Fig. 9). The hastily drawn, flat-ended fingers are almost a signature of Giorgione's early paintings. The London *Adoration* (Fig. 5) offers striking parallels for the treatment of the hands, as well as for types of heads, and drapery effects.

Then there is the manner of indicating the foliage, with single strokes of the flattened-out brush. We see this in *The Holy Family*, particularly in the near-by leaves, as on the branches to the right of the Virgin (Fig. 3). And in



*Fig. 1. GIORGIONE, The Tempest
Venice, Accademia*



*Fig. 2. The Tallard Madonna
Oxford University, Ashmolean Museum*



Fig. 3. GIORGIONE, *The Holy Family*
Washington, D.C., National Gallery of Art,
Samuel H. Kress Collection



Fig. 4. GIORGIONE,
The Adoration of the Magi (detail)
London, National Gallery



Fig. 5. GIORGIONE,
The Adoration of the Magi (detail)
London, National Gallery



Fig. 6. Detail of Figure 1



Fig. 7. Detail of Figure 3



Fig. 8. Detail of Figure 3

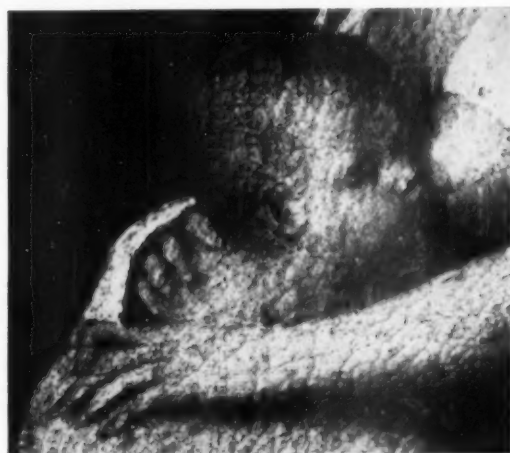


Fig. 9. Detail of Figure 1



Fig. 10. Detail of Figure 3



*Fig. 11. GIORGIONE, *The Castelfranco Madonna* (detail)*



Fig. 12. Detail of Figure 2

the delicate shrubbery that screens the gypsy's body (Fig. 1) the effect is as sensitive and poetic as that of a Sung painting. The tower and cliff, too, in the landscape of *The Holy Family*, the slightly indicated waterfall, lock, and mill, all bathed in evening light, and even the chance arched frame of the landscape, add to the nostalgic recollection of those precious Sung paintings on fine silk. Equally Oriental in effect is the stormy lightning-streaked sky of *The Tempest*, and the lone white stork standing out on the high, pitched terrace roof of the many-storied building beyond a picturesque footbridge. This is not to propose any direct, or even indirect, Oriental influence on Giorgione. The similarities may be due merely to a similar poetic approach to nature and a comparable freedom of technique.

Parallels between *The Holy Family* and *The Tempest* in the treatment of drapery details also could be noted. But in this matter such a painting as the *Castelfranco Madonna* offers more fruitful comparison because of the more comparable subject. Note especially the layers of folds at the lower left of our St. Joseph's robe (Fig. 10) and those on the steps of the Castelfranco throne (Fig. 11). The pose of the *Tallard Madonna* (Fig. 2) gave the follower an opportunity to copy quite closely his master's arrangement of drapery: compare the folds of sleeve and mantle over the *Tallard Madonna's* left arm (Fig. 12) with those in the corresponding position in the Kress *Holy Family* (Fig. 10), and likewise the folds over the Madonna's left knee in the two pictures. The *Castelfranco Madonna* is later than *The Holy Family*; the tendency is to date it about 1505, while the Kress *Holy Family* and the London *Adoration*, possibly Giorgione's earliest extant paintings, may date even a little before 1500.

¹ *Arte Veneta*, 1954, pp. 145-152. The 1955 Giorgione exhibition in Venice is resulting in further contributions to the study of Giorgione; but this article had gone to press too early to include comments on these.

² The *Tallard Madonna* had been previously published, with reproductions, in *Ashmolean Museum, Report of the Visitors*, 1949, pp. 43-45 (by K. T. Parker); in *Arte Veneta*, 1949, pp. 178-180 (by Pallucchini), and p. 183 (by H. D. Gronau); in *Burlington Magazine*, XCIII (1951), 210 and 212-216 (by Morassi); and in *Connoisseur*, April, 1953, p. 9 (by F. M. Godfrey).

³ The painting (14 $\frac{1}{16}$ in. x 17 $\frac{15}{16}$ in.) came to notice in 1887 in a shop in Brighton, England, where it was said to have come from France. G. M. Richter, *Giorgio da Castelfranco*, 1937, pp. 230 f. and 330, states that the picture can be traced back to France, where it was in a private collection during the nineteenth century, attributed to Cima. Richter suggests that it may be identical with a picture sold in 1709 at the Allard van Everdingen sale, in Amsterdam, where it was described as "Maria Joseph en het kindetje van Gyor Gyone da Castel Franco, klein Leven't beste hier te Lande bekent." It is also possible that the painting is identical with "The Virgin and Child, and St. Joseph, Mantuan Collection" listed as by Giorgione in the collection of King James II of England, which almost certainly came to him from the collection of Charles I (see Waagen, *Treasures of Art in Great Britain*, 1854, II, 471). *The Holy Family* was bought in Brighton by Henry Willett and acquired from him, by 1894, through an exchange, for the collection of Robert R. and Evelyn Benson, London. After being for some years the property of Duveen, it was purchased by the Samuel H. Kress Foundation, New York, for the National Gallery of Art, to which it has recently been presented.

⁴ H. Cook, *Giorgione*, 1900, p. 96; L. Cust, in *Les Arts*, Oct., 1907, p. 12; L. Justi, *Giorgione*, 1908, I, 120; W. Suida, in *Gazette des Beaux-Arts*, 1935, Part 2, pp. 79-80; G. M. Richter, *Giorgio da Castelfranco*, 1937, pp. 230 f.; G. Gronau, in *Art in America*, 1938, p. 101; A. Morassi, *Giorgione*, 1942, pp. 62 f., and in *Burlington Magazine*, XCIII (1951), 212; G. Fiocco, in *Arte Veneta*, 1947, pp. 141 f., and 1953, p. 45; R. Pallucchini, in *Arte Veneta*, 1949, p. 178; L. Douglas, in *Art Quarterly*, XIII (1950), 29.

⁵ B. Berenson, *Venetian Painters of the Renaissance*, 1894, p. 103; etc.; L. Venturi, *Giorgione e Giorgionismo*, 1913, p. 230.

⁶ T. Borenius, in *Rassegna d'Arte*, 1912, p. 92; G. Gronau, in *Gazette des Beaux-Arts*, 1895, part 1, pp. 261 f.; C. J. Holmes, in *Burlington Magazine*, 1909, p. 72; A. Venturi, *Storia dell'Arte Italiana*, IX, pt. 3 (1928), 58 ff.; R. van Marle, *The Development of the Italian Schools of Painting*, 1936, XVIII, 398; D. Phillips, *The Leadership of Giorgione*, 1937, pp. 37 ff.

⁷ See *Paintings and Sculpture from the Kress Collection*, National Gallery of Art, Washington, D.C., 1951, where the painting is thus catalogued. It must be said, however, to the credit of the author of the catalogue, Dr. Suida, that he was at this time more in favor of an unreserved attribution of the painting to Giorgione than were the members of the Gallery staff.

ARCHIVES OF AMERICAN ART

REPORT OF ACTIVITIES JUNE—OCTOBER, 1955

WE have microfilmed an excellent group of manuscripts and other documents on Mary Cassatt. Mr. Frederick A. Sweet, Curator of American painting and sculpture at the Art Institute of Chicago, has been studying Miss Cassatt extensively and has brought together for study original letters and other memorabilia from twelve living correspondents. The Archives obtained permission from each of the owners to microfilm the collection and Mr. Sweet arranged and labeled it in thoughtful sequence. The result is a well-organized unit of approximately 300 items filmed on 1416 frames. The major portion of the collection is letters written by Mary Cassatt, next are letters by her father, and a few by her mother. There is a family history written by Miss Cassatt's father, Robert Simpson Cassatt, which begins in the early part of the eighteenth century and ends in the 1890's. A typed note of Mr. Sweet's is appended to this history: "Although the year of Mary Cassatt's birth is blotted, it is definitely 1844 and not 1845 as usually stated. This is corroborated by the fact that May 22 fell on a Wednesday in 1844, by the baptismal records, and by the fact that a brother George was born in January, 1846." A letter from Trinity Cathedral, Pittsburgh, Pennsylvania, quoting the parish register regarding the birth of Mary Cassatt is also included in the microfilm, further substantiating this note.

At the time of writing we have processed twenty-three rolls of microfilm obtained from material in the Pennsylvania Academy of the Fine Arts. This probably represents less than half of the total which will be acquired from this rich, historic source. This was an appropriate year for us to work in the Academy. The Staff, Directors and Alumni were preparing and exhibiting records of their one hundred and fifty years. Our field workers were shown every courtesy; the accumulated records and papers of a century and a half of activity were opened to them; the Board Room was turned into a microfilming laboratory.

The material obtained so far in the Academy falls roughly into seven categories:

REPORTS OR MINUTES OF ADMINISTRATIVE OFFICERS

There are several series of Minutes of the Proceedings of the President and Board of Directors. The earliest ones from 1805 to around 1872 are exclusively handwritten; after that date they are variously typewritten, handwritten and printed. There are groups of minutes of committees, such as the ones on "Instruction"; on the "Academicians"; on "Exhibitions"; that cover few or many years.

RECORDS OF THE ADMINISTRATIVE STAFF

This type includes "Receipts for payments"; "Disbursements and Cash Books"; "Register of strangers introduced," which later changed to the more modern phrase "Register of visitors"; "Applications and permits to copy paintings," and the com-

panion "Register of copies made"; "Lists of donations"; and many other lists and records of the business, housekeeping and professional work of this fine old academy.

RECORDS OF THE PERMANENT COLLECTIONS

Beginning with manuscript lists of a few items, through edition after edition, with further revision of the working copies and the printed versions of the holdings of the Academy—all are here.

EXHIBITIONS

The long record of printed exhibition catalogues, 1811-1949, is on microfilm. (The Archives has most of the catalogues of the twentieth century in printed form also.) There are other incidental exhibition records such as the "list of paintings, busts, etc. received for exhibition 1847-1854," and "Register for exhibitions 1856-1859."

MISCELLANEOUS RECORDS, PUBLICATIONS AND SCRAPBOOKS OF THE ACADEMY

Calendars of events, gifts, lists of books, miscellaneous pamphlets, and the full series of newspaper and magazine clippings mounted in Scrapbooks, which run from 1877 to 1952.

ASSOCIATED ORGANIZATIONS

The minutes (1810-1817) of the Society of Artists of the United States, established 1810; catalogues of exhibitions (1835-1845, and 1867) of the Artists' Fund Society of Philadelphia.

REPOSITORY OF SPECIAL COLLECTIONS

There is a collection of 311 items about Adolf Ulric Wertmüller (1750-1811), consisting of a register of his works and a scrapbook of data collected by Frederick H. Shelton. There is the excellent collection of early nineteenth century (*ca.* 1813-1859) pamphlets collected by James Reid Lambdin. Lambdin was a painter, who settled in Philadelphia when he was about thirty (1837) and had a long association with the artistic life of the city. He was active in the Artists' Fund Society, serving as president from 1845 to 1867, and was a director of the Pennsylvania Academy of the Fine Arts from 1845 to 1864. A few of the pamphlets in this collection are duplicated elsewhere in the microfilm. This was a period of prolific pamphleteering, and this collection, in conjunction with other titles in the Archives, gives a more complete picture of the artistic life of the day.

This series of microfilms seems to cover such an extensive array of material that it is difficult to realize that there is again as much more still to come. Yet scholars in the future will turn more and more to these records of our oldest institution of art (and one of the oldest in continuous and effective operation in the world) as a major source of information on our past. We, and future students, owe much to the courtesy and helpfulness of the staff and authorities of this Academy.

ARLINE CUSTER, *Librarian*

AN UNPUBLISHED HARDING LETTER

By JOHN FRANCIS McDERMOTT

SO little is known about Chester Harding's early experiences in the West that even a single letter for 1821 is an exciting addition to the record. In his *Egotistigraphy* Harding devoted only half a dozen small pages to the fifteen months spent in Missouri and then in one sentence quickly moved to New York State: "My ambition in my profession now began to take a higher flight, and I determined to go to Europe. I had accumulated [in Missouri] over a thousand dollars in cash, and had bought a carriage and a pair of horses. With these I started with my family for Western New York."

How he traveled from St. Louis has until now remained unknown, but a recently discovered letter to James Clemens, Jr., a young merchant of St. Louis, shows that he first went to Paris, Kentucky, and then to Chillicothe, Ohio, on his way to Philadelphia.

Chillicothe July 25, 1821

Dear Clements,

You will see by this that we are this far on our journey which has been attended with nothing remarkable, the roads were only tolerable, but all things considered I have no reason to complain. I went from St Louis to Paris in ten days, where I stayed one week only—Clements I wonder how you are coming on, I often think of you and the family particularly one branch of it. I shall be looking for a new firm through the St. Louis Enquirer of which you will be the principal, but no more of this at present.

I could not exchange the note you gave me, on the terms you stipulated, so have sent it to you by Mr. Paul who will get there before this.—If the money should be paid on the draft you have of mine I wish if you should come to Philadelphia you would bring it with you and if after dropping a letter in the Post office you should not find me, you should deposit it in the ha[nds] of some responsible man and leave a letter directed to me with Mr. T. Sulley that I may know with whom you left it—If you should not come to Phil. I wish you to give it to Col. Benton and if you can, make him agree to pay me at Washington in money at par for the use thereof. I wish when the check may become due you would without fail write me at Canandaigua New York Ontario County and inform me of the situation of my business, please write me punctually or I may have left that country before your letter would reach it. I wish you to see Mr. Duberman before you write, and get of him any money he may have of mine and request him to write me at the same place. Mrs Harding sends her compliments to you and the Family give mine also to the family and take a good share of them to your

self. I am in a great hurry and hope if you can read this hurried up mess you will attend to it—

Clements write a long letter and give me a history of St. L. the People and the times 'Tell Julia & Eveline I have not had my ears pulled since I left St. L.

My wife will write to Julia as soon as she gets home.

All of this from your friend

Chester Harding

A portrait of *James Clemens*, which must have been painted during Harding's first visit to St. Louis, is now in the collections of Saint Louis University (Fig. 1).

NOTE. The letter is now in the Clemens Papers, Missouri Historical Society. Clemens (1791-1878) was born in Danville, Kentucky, moved to St. Louis in 1816, and married Eliza Mullanphy there in 1833. The photograph I owe to the courtesy of the Reverend Joseph P. Donnelley, former librarian of the University; Mr. James Jones, librarian, and Father McNamee, who acts as curator of art holdings.

THE EMERGENCE OF THE AMERICAN ILLUSTRATOR

By FRANK WEITENKAMPF

BOOK illustration in the United States first got into its stride, in artistic and professional stature, in a comparatively sudden outburst of production in the 1840's. And the drawings were reproduced in wood engraving, which is significant as characterizing the main trend of nineteenth century illustration before the coming of the photo-processes.



*Fig. 1. CHESTER HARDING, James Clemens, Jr.
Saint Louis University*



*Fig. 2. ALEXANDER ANDERSON, The Old Man and Death
From the 1828 edition of "Aesop's Fables"*

AS YOU LIKE IT.



ACT II.—Scene 7.

DRAMATIS PERSONÆ.

Fig. 3. T. H. MATTESON, Scene from "As You Like It"
From Volume I, Complete Works of Shakespeare, New York, 1855

THE TEMPEST.



ACT III.—Scene I.

DRAMATIS PERSONÆ.

Fig. 4. T. H. MATTESON, Scene from "The Tempest"
From Volume I, Complete Works of Shakespeare, New York, 1855

In the eighteenth century the woodblock had played a subordinate role: copper engraving was in vogue. The plates in this medium then appearing in our books and magazines were mostly pictures of a documentary nature—portraits, historical scenes, views in city and country—not illustrations in the sense in which the term is generally used. Even the copperplate illustrations in Bibles issued around the turn of the century were mainly copied by our engravers from foreign paintings, or rather from foreign engravings after those paintings. Artistically and technically they are negligible. But then and later there came also illustrated books with plates (copper; later steel) copied from engravings of British designs. American designers also began to be in evidence. J. Norman did plates for an edition of Aesop (1777), J. H. Seymour illustrated the Bible (1791), Elkanah Tisdale the poems of John Trumbull (1820), and Henry Inman *The Spy* (1822-1824).

With Alexander Anderson came the entrance of wood engraving into this field. Influenced by the Englishman Thomas Bewick, whose engravings he copied for a New York reprint of the *Quadrupeds*, he worked with the graver instead of the knife, producing wood engravings, not woodcuts, and using the advantage of the white line (Fig. 2). He turned out numerous little designs, such as those for the small books issued by Samuel Wood. Soon the woodblock was to be used preponderantly for illustration, as it had been in the European beginnings in the fifteenth century. However, the glamour of the copper or steel plate formed a competition that had to be met. It reigned supreme in the long procession of annual "keepsakes" which had engravings of paintings, the latter often by British artists, but some also by Americans. The periodical *Port Folio* in the 1810's presented views in aquatint, and in the next decade the *New York Mirror* used line engraving for such subjects. In the thirties and later the British vogue of etched illustration resulted in poor copies in etching, by our own J. Yeager, of plates done for the works of Dickens by Cruikshank and Phiz. And F. H. T. Bellew etched original illustrations, undistinguished enough, for John T. Irving's *The Attorney* (1853).

However, the process overwhelmingly used in reproducing drawings for illustration was wood engraving. One need not speculate on possible reasons of economy for that. At all events, wood engraving and typography, both relief processes, naturally went together and could be printed together. When the Harpers in the thirties planned their famous Bible (published 1846) they had about 1400 drawings made for it by J. G. Chapman. These were engraved on wood in the careful routined technique of line engraving on steel, which

did not bring out the full possibilities of the medium, nor its peculiar nature. Still, this Bible was the first noteworthy effort in this country to produce a well-made book, finely illustrated with wood engravings.

Other illustrated books followed, and artists were on hand to adorn them. William Croome's drawings for John Frost's *Book of the Navy* (1843) and for *Songs of the People* (1849) had a bit more freedom than those by Chapman for the Harper Bible, if not the same prim exactness of statement. Augustus Hoppin, who drew comic designs for *Yankee Notions* from 1852 on, in later years illustrated that poem of disputed authorship, *Nothing to Wear*, as well as *Their Wedding Journey*, by W. D. Howells. About 1852 there appeared an edition of Shakespeare with drawings by the painter T. H. Matteson (Figs. 3 and 4); whatever British influence there may be is expressed with an American accent. (This attempt to offer pictorial comment on the British playwright's works without resorting to British designs was apparently not often repeated. One may recall the edition of the plays issued in 1888 with drawings by F. O. C. Darley and Alonzo Chappell, both then no longer in their youth, and the graceful rather than dramatic designs of E. A. Abbey.) Still more artists entered the field in the forties and fifties: Hammatt Billings; D. C. Hitchcock (the "Hitchie" of Elihu Vedder's *Digressions of V*); D. H. Strother ("Porte Crayon"); John McLenan; J. H. Howard; Jacob A. Dallas; Frederick M. Coffin.

Most notable of all in those early days, and for years after, was the facile, versatile and prolific F. O. C. Darley, whose story was told in *The Art Quarterly*, Spring, 1947. This artist of strong personality entered often into the spirit of the author, illustrating not only books by American writers but also (the drawings reproduced in steel engraving, like those he did for Cooper's novels) the works of Dickens, becoming one of the best illustrators of that author. He did not merely make pretty or brilliant drawings—as did for instance some of the much later swank group—but really illustrated. And he dominated the scene for years.

So there had appeared in the forties, almost over-night, a group of illustrators. It is interesting also to consider the spirit of the time when this occurred, the background of social and political life. There was the popularity of Andrew Jackson, and the controversies roused by him; politicians were worried by, and were dodging, the slavery question; the gold rush to California raised its commotion, as did the Mexican War; the dainty keepsake, with steel plates, was serving a good-sized public with its type of literature

and art. One could find other factors that seem not exactly favorable to the making and marketing of well illustrated books, particularly books in which wood engraving was competing with the fashionably elegant steel plate.

Beside the employment of the steel plate there was occasional departure from the habitual use of wood engraving. Darley's outline illustrations for the *Legend of Sleepy Hollow* (1849) and other books, were reproduced in lithography, as were John W. Ehninger's for Irving's *Dolph Heyliger* (1851). But those were exceptions; the woodblock had come into its own again and was to hold its position until the advent of the processes based on the initial use of the camera. Even then, its use as a "painter art" is found also in book illustration.

In this matter of illustrations engraved on wood the periodicals founded in the fifties—Harper's *Magazine and Weekly* and *Frank Leslie's Illustrated Newspaper* in New York, and the publications of Gleason and Ballou in Boston—played their part. A swarm of artists was connected with them in successive years; Alfred R. and William Waud; Winslow Homer, (Figs. 5 and 6); George G. White; H. L. Stephens; and many more. Some of the earlier illustrators drew also for the comic papers: Darley for *The John-Donkey* (1848); Vedder for *Vanity Fair* in the sixties; John McLenan for *Yankee Notions* (fifties and sixties); Stephens for *Vanity Fair* and *Punchinello*. They, however, did not put into their book illustrations the humorous note, sometimes perhaps a bit overdone, which for a long time colored British illustration. (Later, in the seventies and eighties, various illustrators also, especially in their earlier years, turned out comics or political cartoons: A. B. Frost; E. A. Abbey; C. S. Reinhart; E. W. Kemble; Albert Sterner; W. L. Sheppard.)

The Civil War brought farther activity to the periodical press. The weeklies of the Harpers and Leslie had artist-correspondents in the field, whose sketches were redrawn on wood by other artists in the home office. In that process the drawings of Homer, Waud, and others, could easily lose much of their original style. The Print Room of the New York Public Library has a large scrapbook of sketches made for Leslie during the War, which the interested one may compare with the finished drawings which appeared in the engravings as published. The influence of periodicals continued. There was the *Riverside Magazine*, for instance, and the activity of the American Tract Society is to be noted.

After a model had been set in books, such as the Harper Bible (1846) and the Putnam edition of Irving's *History of New York* (1850), there came the

efforts of other publishers in the sixties and seventies, among them Appleton of New York, Osgood and Fields, and Houghton Mifflin in Boston. Their products were usually trade books, without the parade and self-sufficiency of many an edition de luxe. There was much good work despite the strain of Victorian decoration that would crop up. Occasionally the idea of having a book illustrated by several artists—a practice to be found also in England and France—might bring together a strange grouping, as in Tennyson's *Enoch Arden* (Ticknor and Fields, 1866). That was illustrated by John LaFarge, Elihu Vedder, W. J. Hennessy and Darley, an odd juxtaposition of points-of-view, expression and technique. But it included the notable drawings of LaFarge, who in his few illustrations here and elsewhere showed a remarkable depth of feeling and thought. And in enumerating activities and impulses shall we leave out the best of the school readers as a factor in familiarizing the juvenile public with better illustrations?

With the increasing number of illustrators (H. W. Herrick, E. J. Whitney, W. L. Sheppard, etc.) there came some specialization. Certain artists then and later became identified with special topics, such as the West, Negroes, Indians, the military, society, and what not. There was a group of landscape artists, notably John A. Hows, Harry Fenn, Thomas Moran, J. D. Woodward. The last three drew many views from nature for *Picturesque America* (1872-1874), that successfully ambitious publication edited by W. C. Bryant. It still paid some tribute to the supposedly aristocratic superiority of the steel plate, but its few examples of that process were wan reflections of the able craftsmanship of our engravers of earlier days, and its illustrations were overwhelmingly in wood engraving. Moreover, in the latter one may occasionally find faint foreshadowings of the freshness of view and daring, as well as refinement of technique, soon to appear in the work of the "new school" of American wood engraving, and of which the illustrator James E. Kelly made the earliest, and most effective, use.

So we have come well beyond the initial "emergence," to the full flowering which came in the last quarter of the century with a notable assemblage of illustrators, of a remarkable variety in personal outlook, subject interest, and technical rendition. And there was the entrance of the photo-processes.

All the record of beginnings and subsequent development is marked by a significant and probably basic element. Despite any foreign influence, American illustration has practically from its "emergence" shown a character, a flavor, quite its own; of the soil, typical, with a remarkable diversity in



Fig. 5. WINSLOW HOMER, *Fire Works on the Night of the Fourth of July*
From "Harper's Weekly," July 11, 1868



Fig. 6. WINSLOW HOMER, *The Morning Walk, Young Ladies' School Promenading the Avenue*
From "Harper's Weekly," March 28, 1868

approach and style that prompts the footnote that illustration is one of the phases of our cultural and social development.

ACCESSIONS OF AMERICAN AND CANADIAN MUSEUMS

APRIL-JUNE, 1955

* Indicates object is illustrated

ANCIENT ART

EGYPTIAN

**Head of Hatshepsut or Tuthmosis III.* Early New Kingdom (1515-1450 B.C.). Black granite, H. 26.3 cm. The Brooklyn Museum.

Metal Workers, from Tomb of Nebamun at Thebes. Ca. 1385-1370 B.C. Fresco, H. 0.20 m.; W. 0.33 m. The Art Museum, Princeton University

**Walking Lion*, from Leontopolis. Early Ptolemaic, III century B.C. Bronze appliqué, L. 18.8 cm. The Brooklyn Museum.

Fused Mosaic Plaque with half a man's face. Ptolemaic; from Alexandria and exported to Rome. Glass, top: $1\frac{3}{16}$ " x $\frac{1}{2}$ " x $\frac{1}{16}$ "; bottom: $\frac{1}{8}$ ". *Reclining Mother Cat (Bast)*. Ptolemaic. Bronze with reddish patination, 2" x $3\frac{3}{16}$ " x 2". Seattle Art Museum.

GREEK

**Black-figured Kylix*, motif of Dionysos on a horse. VI century B.C. Diam. 12". The Montreal Museum of Fine Arts.

IONIC-ETRUSCAN

Zeus. End of VI century B.C. Bronze. The J. Paul Getty Museum, Malibu, California.

IRANIAN

Fragments of Gold Overlay, from Zawiheh. Ca. 800 B.C. Worked in repoussé and finished with chasing, H. $1\frac{1}{4}$ "; L. $4\frac{3}{8}$ ". The Royal Ontario Museum of Archaeology, Toronto.

MEDIEVAL ART

PAINTING

FRENCH

**Annunciation*. School of Paris, ca. 1390. Tempera on panel, H. $13\frac{5}{8}$ "; W. 10". The Cleveland Museum of Art.

ISLAMIC

Painting of Bird in flat areas of opaque color. From Fustat, XII century A.D. Polychrome on vellum, $5\frac{1}{8}$ " sq. Seattle Art Museum.

SCULPTURE

GERMAN

**St. Martin*. 1460-1470. Polychrome wood, H. 0.60 m. The Art Museum, Princeton University.

HISPANO-MOESQUE

Capital, possibly from Madinat-az-Zahra Palace. Caliphate of Cordova. Marble, H. 9"; max. W. 10". The Detroit Institute of Arts.

MEXICAN

Head with Olmecoid features. Vera Cruz, VI-VII century. Clay, H. $7\frac{3}{8}$ ". The Detroit Institute of Arts.

DECORATIVE ARTS

AUSTRIAN

Stained Glass Window Panels. From church of St. Leonhard in Lavanttal, Carinthia, XIV century. H. 35"; W. $12\frac{1}{2}$ " each. The Virginia Museum of Fine Arts, Richmond.

RENAISSANCE TO MODERN TIMES

PAINTING

(Unless otherwise stated, all paintings listed
are oil on canvas)

AMERICAN

- *Allston, Washington, *Death of King John*. Ca. 1837. Oil on mill board (unfinished), H. 28"; W. 37 $\frac{3}{4}$ ". *Falstaff Enlisting His Ragged Regiment*. H. 25 $\frac{1}{4}$ "; W. 32 $\frac{1}{2}$ ". *Girl in Persian Costume (A Troubadour)*. Umber on fine linen, H. 35"; W. 27 $\frac{1}{4}$ ". The Wadsworth Atheneum, Hartford.
- *Birch, Thomas, *A View of the Delaware near Philadelphia*. H. 40 $\frac{1}{4}$ "; W. 60 $\frac{1}{4}$ ". The Corcoran Gallery of Art, Washington, D. C.
- Chase, William M., *Autumn Still-Life*. H. 40"; W. 40". The Pennsylvania Academy of The Fine Arts, Philadelphia.
- Durand, Asher B., *Landscape*. 1850. H. 0.77 m; W. 0.615 m. The Art Museum, Princeton University.
- *Eakins, Thomas, *Mrs. Samuel Murray*. Ca. 1897. H. 24"; W. 20". The Baltimore Museum of Art.
- Johnson, Eastman, *Civil War Scene*. H. 17 $\frac{5}{8}$ "; W. 28 $\frac{7}{8}$ ". The Brooklyn Museum.
- *Peale, Charles Willson, *Captain Thomas Elliott with his Daughter, Hibernia*. 1796. H. 35"; W. 26". The Baltimore Museum of Art.
- Trumbull, John, *Portrait of Mrs. Jonathan Mayhew Wainwright*. 1822. H. 30 $\frac{3}{4}$ "; W. 24 $\frac{1}{2}$ ". The Corcoran Gallery of Art, Washington, D. C.
- Woodville, Richard Caton, *The Card Players*. 1846. H. 18 $\frac{1}{2}$ "; W. 25". The Detroit Institute of Arts.

DUTCH

- Hals, Frans, *Portrait of a Woman*. 1648-1650. H. 40 $\frac{3}{8}$ "; W. 35". City Art Museum of St. Louis.

ENGLISH

- Bonington, Richard Parkes, *Entrance to the Wey*. Watercolor, H. 3 $\frac{3}{8}$ "; W. 6 $\frac{1}{2}$ ". Portland Art Museum.
- *Cotman, John Sell, *Landscape*. Watercolor, H. 8 $\frac{3}{8}$ "; W. 11 $\frac{1}{4}$ ". Portland Art Museum.
- Dobson, Sir William, *Portrait of General George Monk (Monck), First Duke of Albemarle*. H. 30"; W. 25". The Springfield Museum of Fine Arts, Springfield, Mass.
- *Sandby, Paul, *West Gate—Canterbury*. Watercolor, H. 7 $\frac{7}{8}$ "; W. 10 $\frac{3}{4}$ ". Portland Art Museum.

FLEMISH

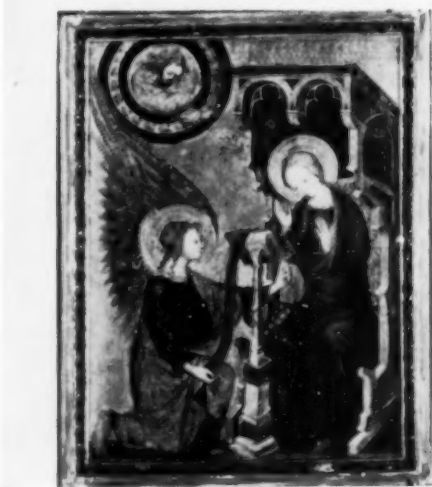
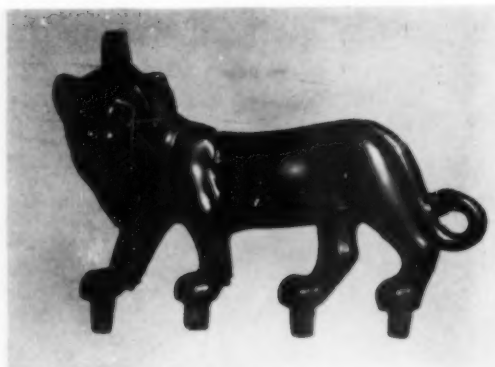
- *Rubens, Peter Paul, *Death of Queen Dido*. H. 72"; W. 48 $\frac{1}{2}$ ". The J. Paul Getty Museum, Malibu, California.

FRENCH

- Boucher, François, *The Mill at Charenton*. 1758. H. 44 $\frac{1}{2}$ "; W. 57 $\frac{1}{2}$ ". The Toledo Museum of Art.
- Courbet, Gustave, *La Source*. H. 0.50 m.; W. 0.607 m. The Art Museum, Princeton University.
- Delacroix, Eugène, *Dead Hare*. H. 0.757 m.; W. 0.943 m. The Art Museum, Princeton University.
- Fragonard, Jean-Honoré, *Blind Man's Buff*. Ca. 1755. H. 46"; W. 36". The Toledo Museum of Art.
- Lancret, Nicolas, *The Dance in the Park*. H. 44"; W. 57". The Toledo Museum of Art.
- Largillière, Nicolas de, *The Regent, Philip of Orléans, with the Portrait of Mme. de Parabère*. Ca. 1716-1723. H. 57 $\frac{3}{4}$ "; W. 45 $\frac{1}{4}$ ". The Toledo Museum of Art.
- Pater, Jean-Baptiste-Joseph, *On the Terrace*. Ca. 1730-1735. H. 27 $\frac{7}{8}$ "; W. 38 $\frac{7}{8}$ ". National Gallery of Art, Washington, D.C. (See p. 417)
- Poussin, Nicolas, *Mars and Venus*. Ca. 1633-1635. H. 62"; W. 74 $\frac{3}{4}$ ". The Toledo Museum of Art.
- Watteau, Jean-Antoine, *Le Lorgneur*. Ca. 1716. Oil on panel, H. 12 $\frac{3}{4}$ "; W. 9 $\frac{7}{16}$ ". The Virginia Museum of Fine Arts, Richmond.

ITALIAN

- Bacchiacca, *Portrait of a Lady*. Oil on panel, H. 21 $\frac{1}{2}$ "; W. 18 $\frac{3}{4}$ ". The Springfield Museum of Fine Arts, Springfield, Mass.



TOP: 1. *St. Martin*. German, 1460-1470. The Art Museum, Princeton University. 2. *Walking Lion*, from Leontopolis. Early Ptolemaic, III century B.C. The Brooklyn Museum.

CENTER: 1. *Black-Figured Kylix*. VI century B.C. The Montreal Museum of Fine Arts. 2. *Head of Hatshepsut or Tutmosis III*. Early New Kingdom. The Brooklyn Museum.

BOTTOM: 1. *Annunciation*. School of Paris, ca. 1390. The Cleveland Museum of Art. 2. *AMADEO DA PISTOIA, Pietà*. The Art Museum, Princeton University.



TOP: 1. PETER PAUL RUBENS, *Death of Queen Dido*. The J. Paul Getty Museum, Malibu, California. 2. FRANCOESCO DE MURA, *Sacrifice of Iphigenia*. Museum of Art, Rhode Island School of Design, Providence. 3. GUIDO RENI, *St. Sebastian*. Museum of Art, Rhode Island School of Design, Providence.

CENTER: 1. CHARLES WILLSON PEALE, *Captain Thomas Elliott with his Daughter, Hibernia*. The Baltimore Museum of Art. 2. FRANCOIS BOUCHER, *The Baptism of Christ*. City Art Museum of St. Louis. 3. STEFANO TOFANELLI, *Portrait of Count Castracane of Lucca*. Museum of Art, Rhode Island School of Design, Providence.

BOTTOM: 1. THOMAS BIRCH, *View of the Delaware near Philadelphia*. The Corcoran Gallery of Art, Washington, D. C. 2. WASHINGTON ALLSTON, *Death of King John*. The Wadsworth Atheneum, Hartford.



TOP: 1. JEAN BAPTISTE PIGALLE, *Amour with Bow*. Museum of Art, Rhode Island School of Design, Providence. 2. *Silver Teapot*. American, ca. 1721, John Potwine. Yale University Art Gallery. 3. *The Itinerant Musician*. Chelsea, 1756-1757. The Cleveland Museum of Art.

CENTER: 1. JOHN SELL COTMAN, *Landscape*. Portland Art Museum. 2. PAUL SANDBY, *West Gate—Canterbury*. Portland Art Museum.

BOTTOM: 1. ORAZIO MARINALI, *The Four Seasons (Spring)*. The Springfield Museum of Fine Arts, Springfield, Mass. 2. *Blown Glass Snuff Bottle*. Williston, Conn., 1720-1730. The Virginia Museum of Fine Arts, Richmond. 3. THOMAS EAKINS, *Mrs. Samuel Murray*. The Baltimore Museum of Art.



TOP: 1. JACOB LAWRENCE, *His Adventures Failing him, he Accepted Poverty* (one of a series of twenty-two paintings on the life of John Brown), The Detroit Institute of Arts. 2. GEORGIA O'KEEFE, *Dark Abstraction*, City Art Museum of St. Louis.

CENTER: 1. MATTA, *Weed Glides*, The Detroit Institute of Arts. 2. KARL SCHMIDT-ROTLUFF, *Pharisees*, New York, The Museum of Modern Art.

BOTTOM: 1. HERBERT FERBER, *Spheroid III*, The Detroit Institute of Arts. 2. JACQUES LIPCHITZ, *Biblical Theme II*, Des Moines Art Center.

*Mura, Francesco de, *Sacrifice of Iphigenia*. Neapolitan school, 172?. H. 37¼"; W. 50½". Museum of Art, Rhode Island School of Design, Providence.

Pannini, Giovanni Paolo, *The Arch of Titus*. H. 28½"; W. 35¾". The Springfield Museum of Fine Arts, Springfield, Mass.

Ponte, Jacopo da (Il Bassano), *Spring Sowing*. H. 24"; W. 20". The Springfield Museum of Fine Arts, Springfield, Mass.

*Pistoia, Amadeo da, *Pietà*. Tempera on panel, H. 0.299 m.; W. 0.308 m. The Art Museum, Princeton University.

*Reni, Guido, *St. Sebastian*. H. 35"; W. 52". Museum of Art, Rhode Island School of Design, Providence.

*Tofanelli, Stefano, *Portrait of Count Castracane of Lucca*. 1781. H. 20½"; W. 18¼". Museum of Art, Rhode Island School of Design, Providence.

DRAWING

CANADIAN

Four original sketches of Sarony and Major's *Views of Quebec*. Ca. 1850. Pencil, H. 7"; W. 9⅞". The Royal Ontario Museum of Archaeology, Toronto.

DUTCH

Rembrandt, *Pilate Washing his Hands*, Brown ink, H. 8"; W. 10½". The Fogg Art Museum, Harvard University.

FRENCH

*Boucher, François, *The Baptism of Christ*. Brown ink and sepia wash, H. 10½"; W. 7⅞". City Art Museum of St. Louis.

Doré, Gustave, *Collection of thirty-three drawings*. Birmingham Museum of Art.

La Tour, Maurice Quentin de, *Self-Portrait*. Ca. 1737. Pastel crayon on paper, H. 21¾"; W. 18⅞". The Toledo Museum of Art.

Robert, Hubert, *Roman Ruins, Villa Pamphili*. Pen and ink with watercolor, H. 12⅞"; W. 17½". The Cleveland Museum of Art.

ITALIAN

Michelangelo (close follower of), *Ganymede*. Pencil, H. 14⅞"; W. 10¾". The Fogg Art Museum, Harvard University.

ENGRAVING

FRENCH

Duvet, Jean, or Master of the Beheading of St. John, *Poison and Counter-Poison*. H. 8¾"; W. 12½". The Springfield Museum of Fine Arts, Springfield, Mass.

Salmon, Gabriel, *Hercules and Cerberus; Hercules and Cretan Bull*. Metal cut prints, H. 7¾"; W. 5⅞"; H. 7⅞"; W. 6". The Springfield Museum of Fine Arts, Springfield, Mass.

SCULPTURE

AFRICAN

Anonymous, *Statue of a Man*. Benin, 1625. Bronze, H. 10"; W. 4¾". The Farnsworth Museum, Wellesley College.

AUSTRIAN

Guggenbichler, Meinrad, *Angel*. Ca. 1706. Polychromed and gilded wood, H. 15¼". The Fogg Art Museum, Harvard University.

FRENCH

*Pigalle, Jean Baptiste, *Amour with Bow*. Bronze, H. 20½". Museum of Art, Rhode Island School of Design, Providence.

ITALIAN

Guidi, Domenico (attributed to), *Annunciation*. 1625-1701. High relief for altar frontal, marble, H. 31½"; L. 54¾"; D. 10½". Museum of Art, Rhode Island School of Design, Providence.

*Marinali, Orazio, *The Four Seasons* (four draped female figures). Istrian limestone, approx. H. 5'9". The Springfield Museum of Fine Arts, Springfield, Mass.

DECORATIVE ARTS

CERAMICS

**The Itinerant Musician*. Chelsea, 1756-1757. Porcelain, H. 7⅞". The Cleveland Museum of Art.

FURNITURE

Bureau Plat. French, Regency, Charles Cressent. Marquetry à jeux de fond with ormolu masks, 6'4" x 3'3". H. 2'7¾". *Commode*. French, 18th century, Joseph Baumhauer. Black and gold lacquer, W. 4'10". The J. Paul Getty Museum, Malibu, California.

Eight-day Striking Bracket Clock. English, late 17th century, Joseph Knibb. Ebony-veneered case with brass trim. H. 13"; Diam. of dial, 8". The Royal Ontario Museum of Archaeology, Toronto.

Tall Case Clock. Philadelphia, ca. 1770, Henry Maag. Mahogany, Chippendale style. The Philadelphia Museum of Art.

Commode. French, ca. 1785, with bronze, attributed to Pierre Gouthière. H. 36"; L. 48". The Toledo Museum of Art.

GLASS

**Snuff Bottle*. American (Williston, Conn. 1720-1730). Blown glass, H. 5 1/8"; Diam. 2 3/8". The Virginia Museum of Fine Arts, Richmond.

METAL

Coffee Pot. English, 1739, Gabriel Sleath. Silver. The Newark Museum.

Pope Clement IX (medal). Italian, 17th century. Gilt bronze in high relief, diam. 12 1/8". The Fogg Art Museum, Harvard University.

Soup Tureen. German, ca. 1740. Silver, H. 12"; W. 15 1/2". The Montreal Museum of Fine Arts.

**Teapot*. American, ca. 1721, John Potwine. Silver, with crest and motto of Samuel Wells. Yale University Art Gallery.

CONTEMPORARY ART

PAINTING

AMERICAN

Ernst, Max, *Nature at Daybreak*. 1938. H. 31 7/8"; W. 39 3/8". The Museum of Modern Art, New York.

Glackens, William J., *The Soda Fountain*. 1935. H. 48"; W. 36". The Pennsylvania Academy of the Fine Arts, Philadelphia.

Jamieson, Mitchell, *Off Hatteras #2*. Gouache on silk, H. 15 1/4"; W. 27 3/4". Fort Worth Art Center.

Kooning, William de, *Woman and Bicycle*. H. 76 1/2"; W. 49". Whitney Museum of American Art, New York.

*Jacob, Lawrence. One of a series of twenty-two paintings on the life of John Brown. 1941. Gouache, H. 20"; W. 14". The Detroit Institute of Arts.

Luks, George, *Polish Dancer*. H. 50"; W. 60". The Pennsylvania Academy of the Fine Arts, Philadelphia.

Levine, Jack, *Election Night*. 1954. H. 63 1/8"; W. 72 1/2". The Museum of Modern Art, New York.

Moholy-Nagy, Laszlo, *Space Modulator*. H. 47"; W. 47". Whitney Museum of American Art, New York.

*O'Keeffe, Georgia, *Dark Abstraction*. 1924. H. 24 7/8"; W. 20 7/8". City Art Museum of St. Louis.

Rivers, Larry, *George Washington Crossing the Delaware*. 1953. Oil and pencil on canvas, H. 83 5/8"; W. 111 3/8". The Museum of Modern Art, New York.

CHILEAN

*Matta (Roberto Matta Echuarren), *Weed Glides*. 1954. H. 24"; W. 29". The Detroit Institute of Arts.

ENGLISH

Nicholson, Ben, *Still-Life (West Penwith)*. 1949. Oil and pencil on canvas, H. 47"; W. 72". Smith College Art Museum.

FRENCH

Bonnard, Pierre, *Three Panels from a Four-Part Screen*. 1895-1896. Oil on brown twill lined with canvas, H. 65 3/4"; W. 20" each. The Museum of Modern Art, New York.

Lipchitz, Jacques, *Happiness of Orpheus*. Tempera on canvas, H. 25"; W. 19". The Fogg Art Museum, Harvard University.

Oudot, Roland, *Village de Provence*. H. 17 1/2"; W. 23 1/2". The Newark Museum.

Soulages, Pierre, *Untitled No. 1*. 1955. Watercolor, H. 25 5/8"; W. 19 5/8". The Brooklyn Museum.

GERMAN

Beckmann, Max, *Christ and the Woman Taken in Adultery*. 1917. H. 58 3/4"; W. 49 7/8". City Art Museum of St. Louis.

Idem, *Girl with Glass and Shell*. 1939. H. 19 3/4"; W. 31 7/8". The Baltimore Museum of Art.

*Schmidt-Rottluff, Karl, *Pharisees*. 1912. H. 29 7/8"; W. 40 1/2". The Museum of Modern Art, New York.

RUSSIAN

Jawlensky, Alexej, *Portrait of Madame Sakaroff*. 1908-1909. Oil on cardboard, H. 21"; W. 19 1/4". Allen Memorial Art Museum, Oberlin College.

SWISS

Klee, Paul, *Heisse Jagd (Hot Chase)*. 1939. H. 19"; W. 25½". The Fogg Art Museum, Harvard University.

Idem, *Vocal Fabric of the Singer Rosa Silber*. 1922. Gouache and gesso, H. 20¼"; W. 16⅞". The Museum of Modern Art, New York.

DRAWING

FRENCH

Matisse, Henri, *Femme aux Anémones*. 1944. Pen and ink, H. 14⅜"; W. 20⅞". Allen Memorial Art Museum, Oberlin College.

GERMAN

Kollwitz, Kaethe, *Killed in Action* (preparatory drawing for lithograph). H. 19"; W. 16⅞". The Baltimore Museum of Art.

SCULPTURE

AMERICAN

Calder, Alexander, *Mobile*. Painted sheet iron, H. 17½". Walker Art Center, Minneapolis.

*Ferber, Herbert, *Spheroid III*. 1954. Copper, H. 32¼". The Detroit Institute of Arts.

Nadelman, Elie, *Figure. Ca.* 1925. Marble, H. 38" incl. base. Walker Art Center, Minneapolis.

Idem, *Head of a Woman*. 1910-1920. Marble, H. 14¼" without base; Base: 4⅞". City Art Museum of St. Louis.

Noguchi, Isamu, *Even the Centipede*. 1952. Kasama ware, H. 13' 7/8". The Museum of Modern Art, New York.

Rivera, José de, *Number 8*. 1954. Chrome, nickel and stainless steel, H. 9⅜". The Museum of Modern Art, New York.

ENGLISH

Hepworth, Barbara, *Figure: Churinga*. 1952. Spanish mahogany, H. 49". Walker Art Center, Minneapolis.

FRENCH

Despiau, Charles, *L'Américaine (Mme. Stone)*. 1927. Bronze, H. 14¼". Allen Memorial Art Museum, Oberlin College.

*Lipchitz, Jacques, *Biblical Theme II*. Bronze, H. 19½". Des Moines Art Center.

Matisse, Henri, *Reclining Nude in Chemise*. 1905. Bronze, 5½"; W. 12". The Baltimore Museum of Art.

Idem, *Tiari*. 1930. Bronze, H. 8". The Museum of Modern Art, New York.

Rodin, Auguste, *Figure of Pierre de Wicissant* (from *The Burghers of Calais*). Bronze, H. 78". Des Moines Art Center.

Idem, *Monument to Balzac*. 1897. Bronze, H. 111". *St. John the Baptist Preaching*. 1878. Bronze, H. 78¾". The Museum of Modern Art, New York. (See P. 419)

SPANISH

Picasso, Pablo, *Fernande*. 1905. Bronze, H. 14¼". Allen Memorial Art Museum, Oberlin College.

SWISS

Giacometti, Alberto, *Man Pointing*. 1947. Bronze, H. 70½". The Museum of Modern Art, New York.

DECORATIVE ARTS

CERAMICS

Low Footed Bowl. American, Gertrud and Otto Natzler. Copper mat glaze over red earthenware, Diam. 12¾". The Detroit Institute of Arts.

SOMMAIRE

PORTA, IL SALVIATI ET RUBENS

par Michael Jaffé

Dans cette étude, M. Jaffé publie un dessin important, commencé par Giuseppe Porta, et "complété," pourrait-on dire, par Rubens une quarantaine d'années plus tard. C'est, comme Mariette l'a appelé, l'esquisse pour l'un des plus beaux ouvrages de Porta, l'autel Valier aux Frari. Il est probable que le coin de droite fut coupé par Porta lui-même; c'est cette partie que Rubens exécuta, lorsqu'il eut le dessin en sa possession. L'auteur donne une liste des autres collectionneurs célèbres qui possédèrent ce dessin: P. Crozat, Mariette, le Président Haudry entre autres.

"GUERNICA" ET UN PROBLÈME D'ESTHÉTIQUE

par Paul Wescher

La représentation du mouvement est un problème immémorial de la peinture. Mais c'est seulement au début de ce siècle que l'obstacle fondamental—l'immobilité matérielle ou physique du ta-

bleau — a été surmonté. Se servant de *Guernica* comme exemple, l'auteur étudie la manière dont Picasso a résolu ce problème, et comment il développa ses idées sur ce sujet vers 1939-1940, par exemple dans la *Pêche de nuit à Antibes*.

UN VASE ANTHROPOMORPHE DU LURISTAN ET LA TRADITION OCCIDENTALE

par Peter Fingesten

Dans cet essai, ayant comme base un vase anthropomorphe du Metropolitan Museum, catalogué par le musée comme provenant du Luristan, environ 1200 au. J.C., M. Fingesten étudie l'importance de la poterie dans l'antiquité biblique et dans la Grèce préhistorique.

QUELQUES TABLEAUX DE FRAGONARD À RETROUVER

par Jacques Wilhelm

Comme le démontre M. Wilhelm, qui prépare un ouvrage de grande importance sur Fragonard, il est évident qu'un nombre respectable de tableaux

du peintre de Grasse sont perdus ou, plus probablement, restent ignorés quant à leur auteur. Cent, ou deux cents, de ces œuvres (ou même davantage), ont disparu. Dans son article, M. Wilhelm décrit, à l'aide de dessins conservés, de gravures, et de notes contemporaines, un certain nombre de tableaux de Fragonard qu'il est peut-être possible de retrouver—tels que *la Visitation* qui appartint au chevalier Lambert et qui fut décrite par John Trumbull en 1786, ou *l'Enfant au polichinelle* gravé par Marguerite Gérard.

"LA BATAILLE NAVALE" DE FRANCESCO GUARDI

par Fernanda de Maffei

L'auteur publie ici une œuvre inédite de Guardi, la seule *Bataille Navale* du peintre vénitien, à présent dans une collection particulière à New York. Mme. de Maffei place cette *Bataille* entre 1740 et 1750, lorsque Francesco travaillait avec son frère, en compagnie de Francesco Casanova. Chronologiquement, le tableau appartient à la période qui va du *Saint François* de Vigo d'Anaunia au *Miracle de S. Giacinto* à Vienne.

"LA SAINTE FAMILLE" DU GIORGIONE

par Fern Rusk Shapley

La Sainte Famille du Giorgione, longtemps dans la collection Benson, a été acquise, pour la National Gallery de Washington, par la collection Kress. Il

sera donc possible dorénavant de la comparer à *l'Adoration des Bergers* du même musée. Mme. Shapley, après une comparaison poussée de la *Tempête* et de *l'Adoration* avec la *Sainte Famille*, conclut que ce dernier tableau est bien de Giorgione, et le met à sa place dans l'œuvre du peintre.

ARCHIVES DE L'ART AMÉRICAIN

Les Archives, fondées l'an dernier à Detroit, ont reçu la permission, grâce à M. Frederick A. Sweet de l'Art Institute de Chicago, de reproduire pour leurs dossiers, une grande partie de la correspondance de Mary Cassatt, de même qu'un grand nombre de documents la concernant. De plus, Mlle. Lichten a étudié, et fait reproduire, les documents appartenant à l'Académie des Beaux-Arts à Philadelphie, avec l'aide des administrateurs de l'Académie. D'un intérêt particulier sont les rapports de l'Académie, depuis 1805, et les collections de documents relatifs à Adolf Wertmüller et au peintre James Reid Lambdin.

Comme d'habitude, plusieurs essais sur l'art américain suivent le rapport trimestriel: M. McDermott publie une lettre inédite du peintre Chester Harding, datée de 1821, qui ajoute à la connaissance de l'œuvre du portraitiste; M. Frank Weitenkampf, dans le second essai, étudie le développement de la gravure d'illustration aux Etats-Unis au milieu du dix-neuvième siècle.

WORK leading to the American portion of the *Corpus Vitrearum Medii Aevi* has begun. One of the first objectives is to make as complete an inventory as possible of all stained glass windows and fragments from public and private collections in America. The *Corpus* is to include stained glass up to *ca.* 1480. Any information about the present location of such glass in public or private collections, or about the origins and dating of pieces should be sent to Miss Jane Hayward, History of Art Department, Yale University, New Haven, Conn.

RECENT IMPORTANT
ACQUISITIONS
OF AMERICAN COLLECTIONS



FRANS HALS, *Portrait of a Lady* (35 x 41 inches)
City Art Museum of St. Louis

"PORTRAIT OF AN UNKNOWN WOMAN"
BY FRANS HALS
IN THE CITY ART MUSEUM OF ST. LOUIS

The City Art Museum of St. Louis has acquired an important and monumental painting by Frans Hals (1585-1666), and the first work by this master to enter the museum's collections. This *Portrait of an Unknown Woman*, and its companion, the *Portrait of a Man* in the William Rockhill Nelson Gallery in Kansas City, for many years belonged to Count Maurice Zamoyski of Warsaw, one-time Polish Ambassador to France, and for some thirty-five years it was part of the collection of Mr. Robert Sterling Clark of New York.

Painted between 1648 and 1650 when Hals was nearing seventy years of age, it comes from the period of his creative life when his technique and personal philosophy had reached a rich and profound maturity. This was the beginning of the stretch of years when he painted the never-to-be-forgotten group of canvases of the Regents of the Old Men's Hospital.

The three-quarter length portrait represents a healthy, vigorous woman of strong personality in her middle thirties. She is shown standing in a corner of a room with walls of velvety-brown and gray-brown, clad in a black dress relieved by a broad collar and cuffs of sheer white material, both deeply edged with lace. She wears a white cap and small pearl earrings; a golden ribbon bow adorns the bodice of the dress and she holds the cord of a handbag in her right hand. The dark dress and background act as a foil for the dramatic lighting of the face and hands. This highly successful pictorial

effect, achieved with muted color yet with an unexcelled brilliance of brushwork on the part of the artist, is complemented by a psychological penetration of the subject that is most moving. It is indeed that rarest of artistic accomplishments: a significant likeness which is at one and the same time a great painting.

It is proof of the most compelling sort that a human being whose charm rests upon a natural and lively warmth of expression rather than upon any ordinary canons of feminine pulchritude, can, thanks to the skill of a great and truly discerning artist, become the subject of a portrait of surpassing beauty. The painting is, without doubt, one of the finest examples of Hals' art.

A "FÊTE CHAMPÊTRE" BY PATER
IN THE NATIONAL GALLERY OF ART

The National Gallery of Art in Washington has recently received a painting by the eighteenth century French artist Jean-Baptiste-Joseph Pater, as a gift from Mr. and Mrs. William D. Vogel in memory of her mother and father Mr. and Mrs. Ralph Harman Booth.

On the Terrace was probably painted about 1730-1735 and according to Miss Ingersoll-Smouse (1928) is one of the twenty-seven pictures left unfinished in the artist's studio at the time of his death. "These free sketches, with vaporous, clear grays, relieved by lively touches of rose, red, yellow

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JEAN-BAPTISTE-JOSEPH-PATER, *On the Terrace* (277 $\frac{8}{8}$ x 387 $\frac{8}{8}$ inches)
Washington, D. C., National Gallery of Art

and green, are among the most delicious works of the artist." Although these lines from Miss Ingersoll-Smouse were meant as a general description of all the unfinished paintings, they apply perfectly to the National Gallery's Pater.

As one would expect to find in Pater, parts of this painting are repeated in others. The closest parallel to the composition as a whole is the *Fête Champêtre* in the Valenciennes Museum, but single figures and groups are repeated in other paintings also: one in the Wallace Collection; one in the Victoria and Albert; one at Sans-Souci, and one sold at Christie's in 1903 from the Vaile Collection. The painting, formerly at Bohler's in Munich, cited by Miss Ingersoll-Smouse (1928) as a replica of the present painting, is evidently identical with it.

RODIN'S "BALZAC" IN THE MUSEUM OF MODERN ART, NEW YORK

Rodin's monumental sculpture of the French novelist Balzac was recently presented to the Museum of Modern Art as a memorial to Curt Valentin, well-known art gallery director and patron of modern art. This is the first cast of the famous and much-debated statue ever to be shown in this country and the second Rodin sculpture to enter the Museum Collection. To quote Mr. Alfred Barr, Jr., Director of Museum Collections:

"With the presentation of this monumental statue by the friends of Curt Valentin, the Museum now becomes the owner of two of Rodin's most celebrated works. The *St. John the Baptist Preaching* is perhaps the best of Rodin's early realistic figures; the *Balzac* is the unique climax of his mature style. With the bold modeling, dramatic pose and overwhelming power of the *Balzac*, Rodin may be said to have initiated the expressionist tradition in modern sculpture. And quite aside from its importance as a pioneer work, the *Balzac* should take its rightful place as one of the very great sculptures in the entire history of Western art."

The monumental ten-foot-high figure of Balzac was completed by Rodin in 1897 after extensive research and a great variety of preliminary studies made over a period of six years. It had been commissioned in 1891 by the Société des Gens de Lettres, but when the original plaster was exhibited in 1898 it aroused intense controversy. The City of Paris joined in the opposition and withdrew its permission to place the figure in the courtyard of the Palais Royal as had originally been intended. After a long battle the Society cancelled the commission and gave it to the academic sculptor, Falguière, who satisfied the society with a more conventional figure.

In 1930 the debate was revived when Rodin's *Balzac* was shown again at the Salon d'Automne. It was only in 1939, after forty-one years, that the *Balzac* was finally erected as a public monument in Paris where it may now be seen at the corner of the Boulevard Raspail and the Boulevard de Montparnasse.

After the first controversy, Rodin took the figure back to

K N O E D L E R

Old Masters • French Impressionists Contemporary Artists

VAN GOGH
MANET
MONET
RENOIR

GAUGUIN
MATISSE
DERAIN
PICASSO

DEGAS
SEGONZAC
ISENBURGER
SOUTO

DICKINSON
CHIU
JEAN DE BOTTON
WILLIAM THOENY

14 EAST 57th STREET, NEW YORK 22



AUGUSTE RODIN, *Monument to Balzac* (9' 3 inches)
*New York, The Museum of Modern Art (photograph by Edward Steichen) **

his studio in Meudon where a young American photographer, Edward Steichen, photographed it by moonlight. These striking photographs, which were much admired by Rodin himself, contributed to the fame of the *Balzac* and helped establish Steichen as one of the great living photographers.

In addition to the monument on the Boulevard Raspail there is another bronze cast in the Rodin Museum and a third in the Antwerp Museum. It is believed that the Museum of Modern Art's cast is the only one in this country.

A ROMAN CAMEO GLASS CUP IN THE CORNING MUSEUM OF GLASS

The Corning Museum of Glass at the Corning Glass Center has acquired a cameo cup of blue and white glass. Presented to the museum as an anonymous gift, the cup was formerly in the collection of J. P. Morgan.

This object, $2\frac{7}{16}$ inches in height, 3 inches in diameter, is decorated with a frieze carved into a layer of white glass so that the blue matrix is visible in varying degrees. The interior is partly iridescent and the exterior is covered, in several areas, with an opaque yellowish scum. The cup is intact although a single crack runs from the lip part way around the body.

The carved decoration depicts the worship of the god

Priapus, a rustic deity associated with fertility. A woman offers gifts laid out before his image on a table. A servant immediately behind and bearing additional offerings looks over a large urn at a satyr who attaches the end of a drape to a column. A second servant kneels before a basket of drapery and behind her stands a donkey tethered to a tree. On the base is a rosette composed of eight split leaves radiating from a small disc in which five holes have been made.

The cup appeared in a special sale on May 24, 1912, at the Hotel Drouot in Paris. A small pamphlet by W. Froehner, a former Conservateur at the Louvre, was published in connection with the sale. It contained four photographs and a relatively detailed description of the frieze. According to a notice in the *Revue Archéologique*, 1912, p. 172, the cup had been found in "Héraclée-du-Pont and belonged to the late Branteghem." It was bought—after heavy bidding between M. Lapauze of the Petit Palais and M. Danlos on behalf of Edmond de Rothschild—by M. Sambon for 64,000 Francs and thereupon entered the Morgan collection.

Roman cameo glass of the 1st century A.D. and later has yet to be thoroughly studied. The cup acquired by The Corning Museum of Glass presents certain problems which cannot be answered until the far flung surviving specimens of this technique are investigated and classified. The questions of dating and attribution have been postponed until the results of a paper now being prepared will, it is hoped, clarify the situation. This brief note is merely intended to inform the reader of the whereabouts of an unusual object which may prove to be of the greatest importance.

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Roman Cameo Glass Cup with Priapic Freize (one side)
(2 $\frac{7}{16}$ x 3 inches)
Corning Glass Center, Corning Museum of Glass



Roman Cameo Glass Cup with Priapic Freize (2nd side)
Corning Glass Center, Corning Museum of Glass

RECENT PUBLICATIONS IN THE FIELD OF ART

JOHN D. MORSE, *Old Masters in America*. Chicago, Rand McNally & Company, 1955. 192 pp., 41 illus. \$3.50 (bound).

RALPH E. CARPENTER, JR., *The Fifty Best Historic American Houses. Colonial and Federal, now furnished and open to the public*. New York, E. P. Dutton & Company, 1955. 112 pp. text & illus. \$2.75.

CORNELIUS VANDERBILT, JR., *The Living Past of America. A pictorial treasury of our historic houses and villages that have been preserved and restored*. New York, Crown Publishers, Inc., 1955. 234 pp. text & illus. \$5.85.

The time has come when Americans can travel for the sake of art in their own continent as they do abroad. There are one hundred museums in the United States and Canada with collections of some importance. There are several hundred historic houses and historic villages (preserved or restored) representing the recent trend toward outdoor and

in situ preservation. The lack has been the absence of guide books to enable us to take advantage of our opportunities, easily and intelligently. These three books will go a long way to equip the American public to enjoy its artistic heritage.

Old Masters in America gives the location of over 2,000 paintings by forty great European painters, in one hundred art museums, large and small, from Maine to California; Texas to Quebec. The paintings are listed by artists, so that if one is interested in Greco or Fragonard, one can see at a glance where his work is to be found; a geographical index is also provided. There are no notes on individual works; but each artist is introduced by an admirable brief biographical and appreciative essay. It is essentially a guide book, to enable Americans to find where paintings by forty of the best-known Old Masters are to be found. It is to be hoped that other similar guides will follow—to European painters after 1800; to American artists; to medieval art and antiquities; to the arts of Asia.



Flagellation — LUCA SIGNORELLI (1441-1523)

Old and Modern Paintings

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Portrait of a Lady
by

Hans Mielich
1516-1573

Signed and Dated 1539

Fine
Old Masters

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Mr. Carpenter's book is also pocket-sized and selective. It covers the fifty best historic houses, now furnished and open to the public, from Maine to Virginia—houses of the periods best loved by the traveling public, from the *Whipple House* in Ipswich, Massachusetts (1640) to *Monticello* (1769-1809). It supplies information on the house itself, hours of opening, admission, directions for reaching each house by car or railroad, and an illustration of the exterior of each house. It, too, is an excellent traveler's handbook.

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JOHN I. H. BAUR, *ABC for Collectors of American Contemporary Art*. New York, The American Federation of Arts, 1954.

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JAMES D. BRECKENRIDGE, *Dutch and Flemish Paintings in the William Andrew Clark Collection*. Washington, D. C., The Corcoran Gallery of Art, 1955.

This handbook describes fully, and illustrates, all the Dutch and Flemish paintings of the W. A. Clark Collection selected (after their owner's death in 1926) for the Corcoran Gallery by a group of experts. The present booklet includes only a portion of Senator Clark's collection, in which French and English works also are represented. But the small (twenty-nine) number of Dutch and Flemish paintings forms a homogeneous group, with very important works by Rembrandt (the *Elderly Man in an Armchair* which seems to have been a companion picture to the *Old Woman in an Armchair* in The Metropolitan Museum) and Rubens' *Judgment of Midas*, accepted by Rosenberg), as well as by Steen, Jacob van Ruisdael and Hobbema. Of great interest also is the *Kermesse* by Constantin Renesse, whose works are rarely identified. The *Catalogue* itself is excellent, with a complete list of the opinions advanced by those scholars who have recently studied the Collection.

Freer Gallery of Art Occasional Papers: Abstracts of Technical Studies in Art and Archaeology, 1943-1952, Vol. II, no. 2. Compiled by Rutherford J. Gettens and Bertha M. Usilton, Washington, D. C., 1955.

The Freer Gallery publications are among the most valuable of their kind. This, one of the "Occasional Papers" of the Gallery, is devoted to a critical bibliography of the specialized literature dealing with the application of science and technology to art and archaeology, and covers the years 1943-1952, that is to say, since *Technical Studies* ceased publication. Only a minor part of the literature appears in the few art technical publications: the greater part, as the Foreword states, is scattered far and wide in writings and reports, some of which never see the inside of a museum or an art historian's study. To gather all these together was a tremendous undertaking, since the list includes popular articles as well as highly technical ones, and the list of contributors, British, Belgian, Japanese and, of course, American, is an impressive one. The 1,400 entries (with a very good index) are divided into (1) Museology; (2) material, construction and conservation of objects; (3) technological examination of objects and analysis of materials. As mentioned above, most of the entries are accompanied by short (and at times not so short) critical comments by the compilers. These comments are as useful as the logical listing of articles; some are actually constructive essays on the subject, and include reviews of the works listed, while others give actual tables of contents. A precious work of scholarship, which will often give students more than the title implies.

Collection Puiforcat. Galerie Charpentier, Paris, December, 1955.

Compared to the abundance of works, either books or periodical articles, published on English silver, scholarly writings pertaining to French silver are rare and sporadic. In this country in particular little has been written on the subject, although the catalogue of the splendid exhibition of French domestic silver at the Metropolitan Museum in 1938, the useful Cooper Union *Bulletin* devoted to an exhibition mostly of original designs held at that institution in 1935, and more particularly the *Bulletin* article by Mr. Hoopes on French silver owned by the St. Louis Museum (vol. XXXIX, No. 1, 1954) as well as Miss Dennis' Herculean labor of love in cataloguing the Wentworth collection, along with a few more pamphlets deserve one's admiration. In France, in addition to Babelon's unpretentious but excellent *Orfèvrerie française* (1946) and Nocq's basic works written alone or in collaboration, several catalogues of temporary exhibitions have been published and remain the collector's *vade mecum*. But the catalogues of the exhibition of *Orfèvrerie Provinciale* at the *Musée des Arts Décoratifs* and of the more recent exhibition, *Les Trésors de l'orfèvrerie au Portugal*, are also invaluable.

To these should now be added what is undoubtedly the



Marini

Dancer 1955, H. 65½"

modern painting and sculpture

pierre matisse gallery

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Portrait of a Lady

by

Hans Mielich

1516-1573

Signed and Dated 1539

Fine
Old Masters

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A useful booklet on a serious subject, which on library shelves should be placed somewhere between works on the psychology of collecting and the "how to do it" section. But this *ABC* is more than a series of amusing *aperçus* on the woes and delights of collecting. It is, as Mr. Baur says, "a frankly partisan argument for collecting work of our own time and land, not because it is better than that of other years and places, but simply because it is closest to our own lives and gives us a deeper understanding, both intellectual and emotional, of our own civilization." Perhaps the delightful Steinberg drawings are misleading. They give a flavor of whimsicality to notes which are in fact quite serious. The only real criticism to make is that the pamphlet is too short. Surely Mr. Baur has more to say on the subject!

JAMES D. BRECKENRIDGE, *Dutch and Flemish Paintings in the William Andrews Clark Collection*. Washington, D. C., The Corcoran Gallery of Art, 1955.

This handbook describes fully, and illustrates, all the Dutch and Flemish paintings of the W. A. Clark Collection selected (after their owner's death in 1926) for the Corcoran Gallery by a group of experts. The present booklet includes only a portion of Senator Clark's collection, in which French and English works also are represented. But the small (twenty-nine) number of Dutch and Flemish paintings forms a homogeneous group, with very important works by Rembrandt (the *Elderly Man in an Armchair* which seems to have been a companion picture to the *Old Woman in an Armchair* in The Metropolitan Museum) and Rubens' *Judgment of Midas*, accepted by Rosenberg), as well as by Steen, Jacob van Ruisdael and Hobbema. Of great interest also is the *Kermesse* by Constantin Renesse, whose works are rarely identified. The *Catalogue* itself is excellent, with a complete list of the opinions advanced by those scholars who have recently studied the Collection.

Freer Gallery of Art Occasional Papers: Abstracts of Technical Studies in Art and Archaeology, 1943-1952, Vol. II, no. 2. Compiled by Rutherford J. Gettens and Bertha M. Usilton, Washington, D. C., 1955.

The Freer Gallery publications are among the most valuable of their kind. This, one of the "Occasional Papers" of the Gallery, is devoted to a critical bibliography of the specialized literature dealing with the application of science and technology to art and archaeology, and covers the years 1943-1952, that is to say, since *Technical Studies* ceased publication. Only a minor part of the literature appears in the few art technical publications: the greater part, as the Foreword states, is scattered far and wide in writings and reports, some of which never see the inside of a museum or an art historian's study. To gather all these together was a tremendous undertaking, since the list includes popular articles as well as highly technical ones, and the list of contributors, British, Belgian, Japanese and, of course, American, is an impressive one. The 1,400 entries (with a very good index) are divided into (1) Museology; (2) material, construction and conservation of objects; (3) technological examination of objects and analysis of materials. As mentioned above, most of the entries are accompanied by short (and at times not so short) critical comments by the compilers. These comments are as useful as the logical listing of articles; some are actually constructive essays on the subject, and include reviews of the works listed, while others give actual tables of contents. A precious work of scholarship, which will often give students more than the title implies.

Collection Puiforcat. Galerie Charpentier, Paris, December, 1955.

Compared to the abundance of works, either books or periodical articles, published on English silver, scholarly writings pertaining to French silver are rare and sporadic. In this country in particular little has been written on the subject, although the catalogue of the splendid exhibition of French domestic silver at the Metropolitan Museum in 1938, the useful Cooper Union *Bulletin* devoted to an exhibition mostly of original designs held at that institution in 1935, and more particularly the *Bulletin* article by Mr. Hoopes on French silver owned by the St. Louis Museum (vol. XXXIX, No. 1, 1954) as well as Miss Dennis' Herculean labor of love in cataloguing the Wentworth collection, along with a few more pamphlets deserve one's admiration. In France, in addition to Babelon's unpretentious but excellent *Orfèvrerie française* (1946) and Nocq's basic works written alone or in collaboration, several catalogues of temporary exhibitions have been published and remain the collector's *vade mecum*. But the catalogues of the exhibition of *Orfèvrerie Provinciale* at the *Musée des Arts Décoratifs* and of the more recent exhibition, *Les Trésors de l'orfèvrerie au Portugal*, are also invaluable.

To these should now be added what is undoubtedly the



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most ambitious auction catalogue published in France since the war, for the projected dispersal of the well-known Puiforcat Collection at the Galerie Charpentier in December, 1955. A large number of pieces from that collection, one of the two or three largest in existence, were familiar to those too few New Yorkers who visited the Metropolitan Museum's exhibition eighteen years ago. But the present catalogue shows more adequately the scope of Mr. Puiforcat's harvest: it lists nearly 400 objects, many of extraordinary quality, like the group of *écuelles*, the six ewers, the Besnier platter, or the gold goblet which belonged to Ann of Austria, to choose a few objects almost at random. Yet perhaps the most valuable part of the catalogue concerns less ambitious objects, cups, forks or spoons, all described with wonderful care and attention to the most minute details, and the majority with a facsimile of their various marks.

To anyone acquainted with the difficulties of such a work, the Puiforcat Catalogue will remain as a splendid example of scholarly patience. To add to its usefulness it is accompanied by a *Répertoire* of the names and dates of the silversmiths mentioned in the list (106 for Paris alone) as well as those—and on such a scale it is a useful innovation—of the couteliers represented in the collection; it is noteworthy also that the great majority of the pieces are reproduced. A last word: as many of our readers are doubtless aware, at the last moment the collection was not to be dispersed; a foreigner, "ami de la France," purchased it as a whole and it is understood that the collection, after his death, will become the property of the French nation.



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The Dumbarton Oaks Collection, Harvard University. Washington, D. C., 1955.

As Mr. Thacher states in the Preface to this new edition of the catalogue of The Dumbarton Oaks Collection, the purpose of the collection is to illustrate the art of the Byzantine Empire. This the staff of the Collection has done, and with great success. The catalogue itself, the first edition of which was published in 1946, is excellent. Larger in size than the preceding edition, well illustrated, with full descriptions (but, unfortunately, without bibliography, since it is addressed primarily to the non-specialist), it represents the conclusions of a group of prominent scholars such as Miss Richter, Professor Weitzmann and Mr. Ross, who have suggested, in a number of cases, new attributions or changes. The large bronze figure described tentatively in 1946 as *The Good Shepherd* (?), Byzantine, about second half of the IV century, is now called, more adequately, *A Youth*, Italic, III to I century B.C. The wonderful *Rearing Horse* (South Arabia, II century in the 1946 catalogue) is now dated V to VI century, while the extraordinary gold statuette of a man, said to come from Le Mans, dated in the earlier catalogue as VII-VIII century (?), is now dated late IV to V century. These are only a few of the significant changes which in all cases are improvements on the earlier attributions.

New acquisitions in difficult fields have been numerous and always of importance: the catalogue lists some sixty new items. A marble IV century Byzantine relief (no. 41), a pair

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of porphyry XII century Sicilian lion heads, an important, and beautiful, bronze and silver inlay IV century plaque engraved with a hunting scene, are noteworthy, as are the silver repoussé or cast dishes and bowls. But, as usual in carefully planned collections, the sum is greater than its components, and this new catalogue is a proof that Dumbarton Oaks is more than ever one of the cultural institutions of which America may be most proud.

Glass from the Corning Museum of Glass, A Guide to the Collections. Corning, New York, Corning Glass Center, 1955.

It is impossible to praise too highly this *Guide*, in which everything, typography, color plates, design, choice of illustrations, gives the impression of careful study. Basically a guide to the collection of one of the most fascinating museums in America, it is in fact a short history of the art of glassmaking through the ages. There are few handbooks on the subject in English: this one, which is the joint work of the staff of the museum, will prove to be very helpful. The collection, which is hardly ten years old, is already one of the best anywhere, and ranges from Egyptian glass beads to vases by Gallé. It is impossible to list all the important objects, but the Persian (11th century) cut bottle, the blue and red enameled mosque lamp, the Ravenscroft goblet, or the candlesticks attributed to the Wistarberg glassworks, are collectors' pieces which should make most older museums envious.

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Glass Drinking Vessels from the Strauss Collections. New York, The Corning Museum of Glass, Corning Glass Center, 1955.

Like all catalogues published under the direction of the Corning Museum of Glass (and the list is already impressive) this catalogue of the well-known Strauss Collection of glass drinking vessels is distinguished, first, for its appearance, and second, for its contents. It is well illustrated, well printed and accompanied by equally good descriptions written by Mr. Strauss. The Strauss Collection deserves such a treatment: in this country it is comparable only to the Mühsam Collection of glass (well published by Dr. Schmidt) which in the twenties was divided equally between the Metropolitan Museum and the Art Institute of Chicago. In dates the Strauss Collection ranges from the first century B.C. to the late 19th century, and includes drinking vessels of most countries in Europe and Asia. Its didactic value thus is very great. Its artistic import is greater still, with the important individual glass makers represented (Ravenscroft, Greenwood, Amelung, among others), as well as the principal glass centers from Alexandria to Baccarat. It is not too much to say that this volume, one of the few written in English on the subject, will remain a useful reference work and will, as Mr. Strauss hopes, stir interest in this country in the art of glass making and the rather neglected study of the influence of European glass upon American glass makers.



Ruins with Soldier and Painter
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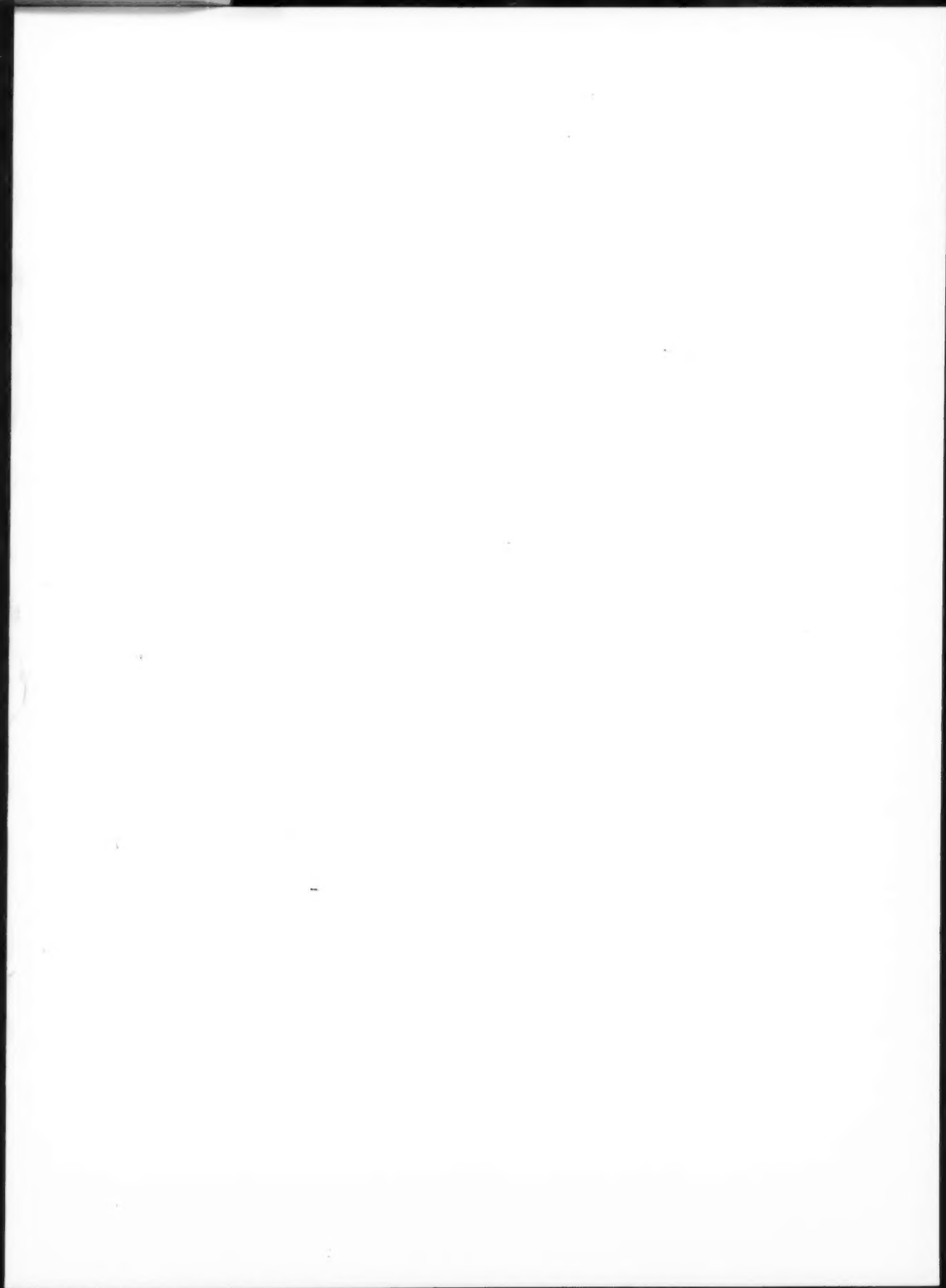
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